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CATALOGUE OF ITALIAN PICTURES

COLLECTED BY

ROBERT AND EVELYN BENSON

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CATALOGUE

OF

ITALIAN PICTURES

AT

16, SOUTH STREET, PARK LANE,
LONDON

AND

BUCKHURST IN SUSSEX

COLLECTED BY

ROBERT AND EVELYN BENSON

SIBI ET AMICIS

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PREFACE

THIS collection of Italian pictures, gathered together during the last thirty years in London, Paris, and Italy, represents the personal taste of its owners, Robert and Evelyn Benson, so far as their opportunities have permitted. Their pictures of the English school, consisting mainly of seventeenth-century portraits, landscapes by Gainsborough and Cotman, and works of Watts, Burne-Jones and Sargent, still await a catalogue.

They were inspired primarily by the example of two great collectors of the past generation, Mr. William Graham and Mr. Holford, of whom, and of one or two others, a few words may be said.

Mr. Graham could hardly resist any Early Italian picture, sacred or profane, provided it was reverent or true in feeling. With him conception was more potent than execution, and attributions were of secondary importance. Withal he considered it a duty to buy prudently. "Make up your mind," he said, "beforehand as to the value, and always put on a limit. Or, if it be a masterpiece and you want it badly, you may go up to double its market value, or even more! But be sure and think it out beforehand, and don't be carried away at the auction, nor rushed by a clever seller."

The capacity to plunge *coûte que coûte* for a masterpiece is one of the rarer virtues of the good collector. Not that

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Mr. Graham did not often buy schoolpieces; indeed, he owned many such, as was inevitable when so many Trecentisti and Quattrocentisti were, as they are still, unidentified and nameless. But one seldom meets with a picture bought by him that does not possess some attraction of colour, and interest of subject or treatment. After twenty-eight years' interval, *provenance* from his collection is a guarantee of quality and evidence of taste. He could recognize a picture in a window by a fleeting glance, and detect the work of a master under disguises of repaint and dirt which would have baffled most eyes. Italian masters and modern pre-Raphaelites were what he loved best, and in Italy he could be lured any distance by the promise of *cosa vergine ed intatta sul legno.* His collection consisted of about 600 pictures, of which 486 were dispersed at Christie's in 1886 after his death, and towards the end of the sale many, which would now fetch large sums, were either bought in by the family or sold at low prices. Fifteen out of the 114 pictures here recorded once belonged to him, including eleven of the fourteenth and fifteenth centuries, three of them primitives on a gold ground.

Another collector of the same generation, Mr. Charles Butler, could plunge on occasion, but was tempted by cheapness also. He knew his own weakness, and would humorously apologize as he bought his hundredth Madonna for an old song, saying: "It will do for my brother, the Dean—so nice in a clergyman's house!" But none the less he felt and appreciated any nameless Italian's sincerity, and accumulated over a thousand pictures of all schools till it was a problem where to hang them. After the financial troubles of November 1890, when all values crumbled that he was wont to hold most stable, instead of weeding his collection he began parting with his best things that were still

unhung. Thus fourteen pictures of his come to be recorded here.

"To know what you like instead of saying Amen to what the world says you ought to like, is to have kept your soul alive." Decidedly Mr. Graham and Mr. Butler knew what they liked, and needed no expert to form their collections. And what about Mr. Salting? He was tireless in bargaining, and with vast experience sought ever to improve the level of what he had got. But he remained cool. Many a man, born a sportsman as well as a collector, has been known to blunder into sight of deer upon a Scotch hillside, or to shoot unconsciously behind the driven grouse, or to strike too late at the boil of the sea-trout to the fly, so preoccupied was he with his latest *trouvaille*, and absorbed in the dreamland of Art. This was not Mr. Salting's temper. He sought continually to know what other people liked, and subordinated his own preference to the advice of many counsellors. Thus he became the prince of weeders, and always had something to exchange. To him Art was little more than a craft. He was indifferent to nobility of subject provided the execution was good and the painter one whose work had a recognized value in the market. Thus he was content to live with all schools; with a Madonna by Fiorenzo di Lorenzo or the Maître de Moulins; with a refined portrait by Petrus Christus, or one of an ugly old woman by Frans Hals; with a Constable landscape or a Boudin impressionist sea-piece; with Cima's "David and Jonathan," or a Dutch alehouse scene with a Boor of dark corners for its hero, love-making in one corner, blind drunk in another, and unrepentant to the last. Mr. Salting did not trouble himself about theories;—whether the representation of such excesses is "the expense of spirit in a waste of shame,"

or can be redeemed by masterly technique; whether a subject in which beauty and significance meet together is essential, or not, for a masterpiece; whether pictures can be moral and immoral, or are merely well painted and badly painted. His munificent bequest to the nation fills many gaps at Trafalgar Square, and perhaps because it is so catholic, so human, and contains such fine examples of their kind, it may give more pleasure to the average man than the collections of fastidious amateurs, whose subjects are select as well as the execution. Towards the latter part of his life he bought a forgery at auction, a false Ghirlandajo "from the Sciarra Collection," and, when he found it out, declined to take and pay for it. Many pictures passed into his possession and out again, and occasionally he was scared out of a fine thing because some authority disparaged it. For this reason a certain portrait of a lady comes to be recorded here.

Mr. Holford, as catholic in his range, was more exacting in his choice. Like Mr. Graham he demanded a noble subject, but demanded also beauty of composition, line, and colour, and, above all, the life-giving touch of a master. Thus he sought examples of the maturity of every school, preferring the fullness of summer to the colder springtime of Art. He was not one to be satisfied with the maxim πλέον ἥμισυ παντός, and had no sympathy with the cult of the crude, or the decadent. Masterpieces of many schools hang in harmony together in Dorchester House, and few private collections contain more of them than Mr. Holford's (now inherited by his son), from Titian, Lotto, Gaudenzio, and Bonifazio, to Rubens, Vandyck, Cuyp, Rembrandt, and Velasquez. In the greatest masters he found side by side the highest and the homeliest types of humanity. He felt

that while there is no higher flight of imagination than theirs, there is also no greater realism. And yet there is no discord.

The influence of this great collector was naturally strong with the younger generation; but these, being neither omniscient nor omnivorous, confined themselves in prudence to three centuries of Italian art. The opportunities of the last thirty years are not comparable with those of the preceding fifty. Still, the present collection succeeds in illustrating historically the six principal Italian schools in a way that would be difficult for a collector beginning to-day.

Thus the painters of Siena start with examples of Trecento Art from the hand of one of the fathers of Italian painting, Duccio di Buoninsegna, more dramatic and more of an idealist than his contemporary, Giotto. Duccio is followed by Lippo Memmi, Berna, and others under the influence of Simone di Martino, and the Sienese end in the Cinquecento with Beccafumi before he passed under the spell of Michael Angelo and Rome.

The Florentines begin with scholars of Giotto, and proceed through Parri Spinelli (if "*il maestro del bambino vispo*" may be identified with Vasari's Parri Spinelli), Ghirlandajo, Botticelli, and others, up to Andrea del Sarto, whose Madonna has the lineaments of his wife Lucrezia at about sixteen years of age, a reminiscence, or rejuvenescence, of the girl who held him captive all his life. *Onde dall' Arte è vinta la Natura.* Indeed, Andrea idealizes his sorceress as Michael Angelo idealizes his lady, Vittoria Colonna, in a famous sonnet, whose subject—the immortality of marble and poetry compared with their inspiring cause—is set forth in eight lines of alternating rhyme, till at the ninth line the wave of emotion breaks into triple time,

and ebbs to a close which vibrates in the memory like Andrea's portrait:

Dunque posso ambo noi dar lunga vita
In qual sie modo, o di colore o sasso,
Di noi sembrando l'uno e l'altro volto;
Si che mill' anni dopo la partita
Quanto e voi bella fusti, e quant' io lasso
Si veggia, e com' amarvi io non fui stolto.

Long life on both of us I can bestow
By either art, in colour or in stone,
Delineating thy features and my own;
Thus for a thousand years, while we lie low,
Thy loveliness and my despair shall be
Sure witness that I loved not foolishly.

The Milanese of this collection contain, in Luini, examples of the perfection of the native art of Lombardy, as well as of what it became after the advent of Leonardo the Florentine.

The Ferrarese begin with Cosimo Tura, and lead through Ercole dei Roberti, Francia, Costa, and Dosso, up to Correggio.

The Umbrians start with a scholar of Niccolò da Foligno, and proceed through Antoniazzo Romano (friend and fellow-worker with Melozzo) and scholars of Fiorenzo di Lorenzo up to Signorelli.

The Venetians—including in the term painters from those parts of Italy which were dominated by Venice—begin with a nameless artist of about 1400, if, indeed, the small gold-ground panel of the "Madonna" belongs north of the Apennines and not to central Italy. They comprise Carlo Crivelli (1472), Antonello, Giovanni Bellini (in his old age), Giorgione, Titian, Palma, Lotto, Sebastiano del Piombo, Bonifazio, and Paolo Veronese.

An Italian collection must necessarily contain many por-

trayals of the Madonna, impersonating as she does traditions of reverence, loveliness, and motherhood for every painter of every school. Out of these 114 pictures, there are eleven of Mary Virgin alone with her Child, and twenty-two of the Madonna attended by St. Joseph or other saints or angels. Episodes in the life of Christ or His Mother supply the subjects of twenty-eight pictures, and angels, saints, and legends of sixteen more. In six cases there are included portraits of Founders or Donors who commissioned the pictures for their cells or private altars.

Of subjects inspired by the Pagan Renaissance there are twenty-three, most of which are "poesie," to use Titian's word when he wrote to Philip II to say that his "Diana and Actaeon" and "Diana and Calisto" (now at Bridgewater House) were ready to be delivered and paid for. Classical subjects in Italian art are naturally rarer than sacred subjects, and the large proportion here shows that the collectors found especial pleasure in these "painted poems."

Further, there are fourteen portraits, mostly of the fifteenth and early sixteenth centuries, Sienese, Florentine, Milanese, and Venetian.

The three centuries from Duccio to Paul Veronese cover a great change in the technique and temperament of Italian artists, a change from the simplest traditional forms, features, gestures, and composition, to complete freedom, when, as Michael Angelo says, fond fancy—*l'affettuosa fantasia*—became the idol and monarch of his art. Tradition begins by being all-powerful, and plagiarism is an act of piety and profit. To the modern student it is a fascinating pursuit to trace the stages of emancipation, deciphering brushwork and signatures, pigments and mediums, and comparing by the aid of photographs the

drawing, not only of essentials, but also of the smallest details in which an artist unconsciously repeats himself, and which (as has been truly said) often afford the first clue to the identity of a painter or his scholars. By degrees one may come to recognize brushwork and drawing like the handwriting of a friend, and to feel colour and the play of light and shade as though it were the *timbre* of a well-known voice.

Even so it is no easy task to distinguish a master's own work from that of his best scholars copying his studies in his *bottega* and working under his correction. At the zenith of Italian art, when painters, no longer trammelled by tradition, had become free to follow their own imagination, and to select anything beautiful and paintable, the science of right attribution implies the rare power to penetrate into the creative processes of artists.

Every masterpiece denotes a creative effort. *Destala, se nol crede, e parlaratti*, as Giovanni Strozzi said of Michael Angelo's sleeping figure of Night. To interrogate the work of art and make it speak is the privilege of the student, and the function of the critic, who aspires to penetrate its secret and the law of its being from its germ in a drawing, through corrections and afterthoughts, up to the final touches that seem to give life to the work, as the finger of God gives life to Adam in the Sistine Chapel.

But artists differ infinitely; indeed, they are nothing if not original and unlike. Some are never satisfied and continually make new studies, so that perchance, as in Mr. Henry James' story, "The Madonna of the Future" never gets finished. Others work out every detail with ease, and the final result may be but little more than a copy of the last cartoon, without afterthoughts, as when the sculptor hands over to the bronze founder or marble mason the mechanical production by measure-

ment of the statue which he has conceived, corrected, and perfected in the clay. Others again work *alla prima*, with pain and fury, but the creative process seldom goes forward without a break, and is usually visible on the face of the work itself, in corrections, which embody flashes of wayward fancy, and improvements up to the highest point of which individual feeling and execution are capable.

In such *pentimenti* one may surprise the secret of genius in labour. Though their absence does not necessarily denote a schoolpiece or a copy, no copy has *pentimenti*. Their presence offers a test of originality, and generally also distinguishes masterpieces from potboilers. An attempt is made to decipher corrections and *pentimenti* in certain pictures in this collection.

But the restorer and the forger play tricks. There was a famous character in the latter half of the nineteenth century who had a passion for cleaning, and would reply to anyone who remonstrated, "But I can put it back!" He could not refrain from correcting bad drawing and altering features for the better, as he thought, to conform to some known master's type. He worked with *balsamo da Copaivo*, the secret medium (he used to say) of the fifteenth century, and his restoration did not change colour, nor yield to the spirit and turpentine of the ordinary cleaner. Once he bought a fine Bonifazio de' Pitati, but one side of the face of the Madonna was a ruin, and instead of her cheek there was a hole. He relined it with three new canvases till it was almost as solid as a panel and then restored the face. He was caught by a customer with a redhot poker in his hand, dancing with vanity like Rumpelstiltskin. "Look at those cracks upon the cheek," he said, "aren't they sixteenth-century cracks? Who made them? *Moi qui vous parle!*" On another occasion he

possessed a moonlight Cuyp, the horizon of which was rubbed to the canvas, and he restored it and sold it. But when the great authority on Cuyp's brushwork arrived from Amsterdam, somewhat nervous lest the famous moonlight Cuyp in the Six Collection should have met with a rival, he put his finger on the spot and said, "That is not Cuyp."

In spite of the risk of being taken in by a "fake," the *pentimenti* of masters of the sixteenth century, who worked in oil as distinguished from fresco and tempera, afford a technical elucidation of the process of bringing forth a work of art, which, to those who are gifted and trained to interpret, surpasses pedigrees and signatures in certitude. Some artists, like Titian, cover up their corrections more effectually than others. But even with Titian, after four centuries the underpaint often shows through, while with Andrea del Sarto, Correggio, Palma, Cariani, Bonifazio, and the Venetians generally—greater colourists than draughtsmen—the evolution is often plain to view. Still more so with the great seventeenth-century masters, their afterthoughts bewray them.

The same creative process exists in the work of all artists, but the outward and visible signs of it vary directly with the nature of the material, whether words, or sound, or paint, or clay, or marble. If ever there was an artist to whom the fatal word or phrase came forthright it was Shakespeare, "who, as he was a happie imitator of Nature, was a most gentle expressor of it. His mind and hand went together; and what he thought, he uttered with that easinesse that wee [Heminge and Condell] have scarse received from him a blot in his papers." But even Shakespeare felt the impulse strong to polish and re-polish. At the death of Falstaff, Mrs. Quickly, in the Quarto of 1608, says,

"He'll yield the crows a pudding one of these days," and stops there upon the jest. But the First Folio contains the immortal afterthought, "The king hath killed his heart": and again two more afterthoughts in the same scene, that are hardly less illuminating: "The king has run bad humours on the knight." "His heart is fracted and corroborate."

The boy's song with Mariana in the moated grange, "Take, oh take those lips away," has a second verse which ends:

But first set my poor heart free
Bound in those icy chains to thee.

It passed muster, with some, as Shakespeare's own till Swinburne, with his unerring ear for the music of lyric song and feeling for the identification of poets' work, branded it as Fletcher's. For surely Shakespeare could not have written

But first set my poor heart free,
poor heart free,
Bound in those icy chains to thee,
chains to thee!

to answer to the perfect reverberation in the first verse:

But my kisses bring again,
bring again,
Seals of love, but seal'd in vain,
seal'd in vain.

In Keats' "Hyperion" there is a celebrated passage where the final form seems spontaneous and inevitable, but was in fact reached only after much correction. The successive versions were:

(1)

Not so much life as what an eagle's wing
Would spread upon a field of green-ear'd corn.

(2)

Not so much life as a young vulture's wing
Would spread upon a field of green-ear'd corn.

(3)

Not so much life as on a summer's day
Robs not at all the dandelion's fleece.

Finally,—the alteration was only made on the proof sheets:—

(4)

Not so much life as on a summer's day
Robs not one light seed from the feather'd grass.

Here at last perfection was attained: the artist maker ἐπαύσατο ἔπει ἔσχε τὴν αὐτοῦ φύσιν. He saw that it was good and rested from his work.

Among artists in prose, Isaac Walton, in his life of George Herbert, prints a poem of Donne's addressed to Herbert's mother, and in the first edition (1670) concludes as follows: "Thus he sung on earth such Hymns and Anthems as the Angels, and he, and Mr. Farrer, now sing in Heaven." But the inside cover to his Eusebius exists to tell how he pruned and simplified till after three trials he found words which (as Lowell says) seem to follow each other with as little forethought as the notes of a thrush's song: "These hymns are now lost to us, but doubtless they were such as they two now sing in Heaven."

As with poets and painters, so with playwrights and musicians there is the same impulse for revision. Operas and plays are always improved in the course of their composition and production. "Fidelio" was copiously corrected. The original score of "Tannhäuser" contained only a short scene with Venus in the Horsel; the ballet was an afterthought put in for Parisian taste, and is an improvement in so far as the character of Venus was previously too unimportant. In "Romeo and Juliet," Gounod,

inspired by Jean de Reszke, inserted afterwards the great tenor song which goes to make the opera. Bach was a great reviser. He recast the "Matthew Passion" after the first performance, and several movements of the "Wohltemperirte Clavier" exist in more than one form, *e.g.*, the end of the G♭ Minor Prelude which he vastly extended, and the G Major Fugue which he rewrote. Beethoven re-fashioned without ceasing. His sketches of the first movement of the "Eroica Symphony" are models of patient weighing and criticizing. There are numberless experiments in the form of the great tune in the Ninth Symphony, and it took twenty years before he was satisfied. The effective scene of the Watchman in Mendelssohn's "Hymn of Praise" was an afterthought.

Naturally, corrections are not visible in music and poetry as they often are in painting. In the two former arts it is a case of absolute replacement. The old is abolished, and if the work is deftly done it does not betray itself. On the other hand, the sculptor's and architect's material is more refractory than that of the painter. The sculptor indeed may waste his marble and start afresh, but the slow progression, the labour and cost of a great building are not conducive to radical change. The design of a St. Paul's or a St. Peter's is like a wind that enters them and fills them and surrounds them; the mind of the designer goes through every space, every door, up flues into every secret place, and fills the very linings of the walls. Its solidity is transparency to him. When once his conception is translated into heavy weight, and foundations arise to his bidding, it is disastrous to alter, as Wren found when forced to do so against his judgement by the King, the Chapter, or the Corporation. As a rule, changes in architects' work are not improvements when they infringe on the design. One change of detail, however, in

the course of the building of Dorchester House was a stroke of genius, when Mr. Holford opened out the ball-room to the staircase and made it possible to realize a scene, dear to Paolo Veronese, of groups of spectators, gay in colour against the cool white marble, leaning over balustrades to survey the throng ascending from below.

Thus the slow working towards perfection is qualified for every artist by the tractability of his material. Paint, unlike sound or words, records his struggles, and it is for the critic of painting to decipher the process wherever it is visible. Correggio's "Ecce Homo," for instance, and his "Education of Cupid" in the National Gallery offer fascinating fields of discovery. So, too, does our "Virgin of the Rocks," and the "Venus" of Velasquez.

In Correggio's "Ecce Homo" the blue cloak of the Virgin Mother originally covered the whole of her cheek and neck, and now shows, like a dark shadow, under the flesh tones. The hand of the Magdalen supporting the Mother has been tried in various positions before the artist got it to his liking. The red drapery of Christ originally covered the collar-bones, and was drawn across the breast on both sides, instead of, as now, being visible only at the top of the shoulders. In the "Education of Cupid," Mercury originally held a *caduceus* in his left hand, pointing over his shoulder. The flesh tones of Venus below the breasts have darkened so much as to suggest that the crimson drapery originally covered her body and was painted over, while Cupid's bow, only half of which is now visible, originally extended across her figure. In Velasquez' "Venus" it may be discerned how the artist accentuated the slenderness of her form and the curve of the hip, by covering the outline with white drapery which sets off

the flesh tones while it flattens the curve. Again, he added six inches to the canvas at the top, and the addition, going right through the head of Cupid, suggests that the Cupid, at any rate in his present position, may be an afterthought; unless, indeed, the addition was foreseen, and it was impossible to get a canvas large enough. However this may be, Cupid's lumpy calf and left ankle have been diminished and refined. In Titian's "Noli me Tangere" the nose of the Magdalen, originally too small and sharp, has been corrected and the forehead shortened thereby. As to the "Virgin of the Rocks," the numerous additions are probably not afterthoughts of one artist, but due to at least three distinct hands that worked on the picture and left it unfinished as it still is. The wings of the angel are merely indicated.

To recapture the ebb and flow of an artist's feelings, and appreciate improvements of design and execution, enhances the pleasure of collectors and critics alike. But the pitfalls in the shape of schoolpieces and potboilers, not to mention "fakes," forgeries, and copies, are many, and no one is infallible, not even the youngest. "There is a wax bust waiting for everyone at the end of the passage." A collector must learn by experience to repent of his errors and practice ruthless weeding out, if he aspires to build for himself a pleasure-house and a fortress with masterpieces that are capable of engendering noble thoughts, sympathy with others, and consolation in time of trouble. This collection as it now stands is the result of much weeding. For taste and appreciation grow while years roll on, and, as Leonardo has said: "L'amore è tanto più fervente quanto la cognizione è più certa."

September 1914.

For the Bibliography, and for Historical and other notes this catalogue is indebted to Dr. Tancred Borenius, editor of Crowe and Cavalcaselle's *History of Painting in North Italy*.

Points of Hagiology have been elucidated by Mr. Montgomery Carmichael of Leghorn.

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74.	,, ,, . .	Altar-piece: Madonna and Child with SS. Peter, Catherine, Lucy, and John the Baptist
75.	,, ,, . .	The infant Bacchus
76.	VITTORE CARPACCIO . .	A Lady reading
77.	BALDASSARE CARRARI DA FORLI	The Adoration of the Magi
78.	MARCO BELLI . . .	Madonna and Child and infant St. John

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NO.	PAINTER	TITLE OR SUBJECT
79.	Francesco Bissolo	The Annunciation
80.	Bartolommeo Veneto	Madonna and Child with two Angels
81.	Marco Basaiti	Portrait of a Sculptor or Collector
82.	Fr. Rizzo dei Vecchi	The Marriage of St. Catherine
83.	Giorgione	Holy Family
84.	School of Giorgione	The Lovers and the Pilgrim
85.	The "Pseudo Boccaccino"	Pan and a Nymph
86.	,, ,,	Syrinx
87.	School of Giorgione	The Resurrection
88.	,, ,,	Portrait of a Gentleman
89.	,, ,,	A Quartett. Song with Trio Obligato
90.	Titian (ascribed to)	Madonna and Child
91.	Titian	The Daughter of Herodias
92.	Palma Vecchio	Portrait of a Man
93.	,, ,,	Altar-piece: Holy Family and St. Catherine, with portrait of the Founder presented by St. John the Baptist
94.	Giovanni Cariani	Portrait of a Gentleman
95.	Lorenzo Lotto	The false witness against Susanna
96.	,, ,,	Altar-piece: Madonna and Child, with portraits of the Founder and his wife
97.	Sebastiano del Piombo	Portrait of a Senator
98.	Girolamo Romanino	Holy Family with portraits of the Founder and his wife
99.	Calisto da Lodi (attributed to)	Gli Inamorati (double portrait)
100.	Bonifazio dei Pitati	The Chariot of Day
101.	,, ,,	The Chariot of Night
102.	,, ,,	Ceres
103.	,, ,,	Bacchus and Ariadne
104.	G. da Santa Croce (attributed to)	The Judgment of Paris

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NO.	PAINTER	TITLE OR SUBJECT
105.	POLIDORO DA LANCIANO .	Altar-piece: Madonna and Child with St. Catherine and St. Michael
106.	SCHOOL OF BONIFAZIO DE' PITATI	"Didone Inamorata"
107.	UNKNOWN, *c.* 1550 . .	Portrait of a Girl making lace
108.	ANDREA SCHIAVONE .	Triumphal Procession of Prisoners
109.	LEANDRO BASSANO . .	Portrait of a Lady
110.	PAOLO VERONESE . .	The Rape of Europa

SCHOOL OF VERONA

111.	NICCOLÒ GIOLFINO . .	The Coronation of Darius
112.	,, ,, . .	The murder of the Magus Smerdis?
113.	,, ,, . .	The Story of Orgiagon's wife
114.	,, ,, . .	The Sacrifice of Iphigenia

SCHOOL OF SIENA

DUCCIO DI BUONINSEGNA

c. 1255-1319

FOUR SCENES FROM THE LIFE OF CHRIST

1. THE TEMPTATION

"Tunc dicit ei Jesus: Vade Satana." *Matth.*, iv, 10.

CHRIST on the right, in blue cloak edged with gold, stands upon the mount reproving Satan, who points out to Him all the kingdoms of the world, represented by walled cities. Behind Him are two ministering angels.

2. CHRIST AND THE WOMAN OF SAMARIA

"Ego sum qui loquor tecum." *Jo.*, iv, 26.

Christ on the left, seated upon a well-head, speaks to the woman of Samaria who stands in the centre, clad in white, an earthen pitcher on her head, and bucket and cord in her left hand. Behind are four disciples issuing from the arched gateway of the town, and bearing bread in their cloaks.

3. THE RAISING OF LAZARUS

"Lazare veni foras." *Jo.*, xi, 43.

Christ on the left, foremost of a group of twenty-five persons, stands in front of the tomb. Before Him kneels Mary, Lazarus' sister, in a scarlet robe, with Martha, disciples and

others standing by. Lazarus is risen and comes forth, bound in grave-clothes, from the tomb hewn out of the rock. On the right stands a figure holding his nose. Rocky heights and two trees in full leaf are relieved against the gold background.

4. THE CALLING OF PETER AND ANDREW

"VENITE POST ME, ET FACIAM VOS FIERI PISCATORES HOMINUM." *Matth.*, iv, 19.

Christ on the left stands upon a rocky place by the sea shore and beckons to Peter and Andrew, who are standing up in their boat; their net, full of fishes, drawn to the boat's side.

Figures 9 inches high on gold ground; panels, 17 by 17½ inches each. From Colle Alto in the Val d'Elsa.

These panels were once part of the great double altar-piece, or "Majestas," which Duccio executed for the cathedral of his native city in 1308-11. Along with six other similar panels they formed the predella, which, with thirty-four pictures in rows—scenes from the latter days of Christ's earthly life—faced the east end of the church. The "Curing of the Man Born Blind" and the "Transfiguration" in the National Gallery were part of the same predella.

Exhibited at the New Gallery, 1893-4.

Exhibited at the Burlington Club, 1904.

Exhibited at the Grafton Galleries, 1911.

Bibliography:

The Athenæum, June 4, 1904, p. 728.

B. Berenson, *The Central Italian Painters of the Renaissance* (New York, London, 1909), p. 163.

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club (London, 1904). Introduction, pp. 19 *sq.*, and Plates III-VI.

Crowe and Cavalcaselle, *A History of Painting in Italy*, ed. L. Douglas, iii (1909), p. 10, n. 2 and p. 20, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 24 (with reproduction of No. 1).
L. Douglas, in *The Monthly Review*, August 1903, pp. 142 *sq.*
C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii (1894), p. 154.
G. Frizzoni, in *L'Arte*, vii (1904), pp. 257 *sq.* (with reproductions).
R. E. Fry, in *Rassegna d'arte*, iv (1904), pp. 116 *sq.*; *idem*, in *The Burlington Magazine*, xx (1911), p. 71.
J. P. Richter, in *Repertorium für Kunstwissenschaft*, xvii (1894), p. 238.
H. Ulmann, *ibid.*, p. 489.
A. Venturi, *Storia dell' arte italiana*, v (Milan, 1907), pp. 566, 570 (with reproductions).
C. H. Weigelt, *Duccio di Buoninsegna* (Leipzig, 1911), *passim* and plates 17, 18, 20.

Reproduced in:
S. Reinach, *Répertoire de peintures*, i (1905), p. 383.
Illustrated Catalogue of the Exhibition of Old Masters, Grafton Galleries (1911), Plates III, IV, VI, VII.

LIPPO MEMMI

1290 (?)-1357

5. MADONNA AND CHILD

THE Virgin is seated nearly full face, with head inclined to the right, holding on her left knee the Child, Who wears a thin white shirt with crimson cloak. He holds together, on His Mother's breast, the two ends of her white veil and looks down towards a small figure of a canon kneeling in profile with joined hands and clad in pale lilac cope and hood. The figure is probably a portrait of the first owner who commissioned the picture for his private cell.

Panel, gold patterned background; round (originally Gothic) top, 15 by 9½ inches.

No. 19 of Burlington Club Illustrated Catalogue of Sienese Exhibition, 1904.

Bought in Paris about 1896.

Bibliography:

The Athenæum, June 4, 1904, p. 728.
B. Berenson, *Central Italian Painters*, p. 202.
Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iii, 79, n. 1.
L. Cust, in *Les Arts*, October 1907, p. 24.
G. Frizzoni, in *L'Arte*, vii, 261.
R. E. Fry, in *Rassegna d'arte*, iv, 117.
A. Venturi, *Storia dell' arte italiana*, v, 659 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Plate XVI.

ATTRIBUTED TO

AMBROGIO LORENZETTI

1324-1345

TWO SCENES FROM THE LIFE OF CHRIST (DIPTYCH)

6. THE CRUCIFIXION

COMPOSITION of fifteen figures. In the centre is Christ crucified, the blood spouting from his side, and dripping from his hands and feet; on the left are the four holy women and four soldiers; on the right St. John and five soldiers, of whom Stephaton holds the hyssop and sponge of vinegar, and another the banner S.P.Q.R. In the group to the right the centurion stands, with arm outstretched to the Cross, and sanctified with a halo.

7. THE ENTOMBMENT

Composition of ten figures. In the centre stands the cross. Beneath it the body of Christ is being prepared for the tomb by the four holy women and St. John. The Virgin is fainting, with Christ's head on her knees, and St. John holds His left hand. Behind stand St. Joseph of Arimathæa, Nicodemus, and two others. Nicodemus lifts a hammer and carries a basket of nails.

These panels have also been ascribed to "an unknown follower of Simone Martini" (see Burlington Club Illustrated

Catalogue of Sienese Exhibition, 1904, No. 20), and by Prof. Venturi to "Maestro prossimo a Simone Martini."

The execution of the left wing (the Crucifixion) resembles that of two similar panels in the Bargello at Florence, Carrand Collection. The portraiture in the right wing is more finished, and the composition resembles that of an Entombment by Ambrogio Lorenzetti in the gallery at Siena.

A panel in the Louvre, No. 1666 ($23 \times 8\frac{1}{4}$ inches, with pointed top) is by the same hand. It represents the Madonna and Child enthroned under a pointed roof, a choir of angels round, and at the foot of the throne SS. John and Peter. Giacomo de Nicola, writing in *L'Arte*, ascribes the Louvre picture to an illuminator whom he names "Miniatore del Codice di San Giorgio," after a MS. in the Archivio Capitolare di San Pietro at Rome. He thinks it was the centre of a polyptych, of which the present pair of panels and those in the Bargello formed the remainder.

Panels, each $15\frac{1}{2}$ by $10\frac{1}{2}$ inches; joined as a diptych, on gold ground with border, Gothic tops.

From the Bohn Collection, 1885. Bought from Charles Butler, 1891.

Exhibited at the New Gallery, 1893-4.

Exhibited at Burlington House, 1896.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iii, 69, n. 2.
L. Cust, in *Les Arts*, October 1907, p. 24 (with reproductions).
J. P. Richter, in *Repertorium*, xvii, 236, 238.
H. Ulmann, *ibid.*, p. 490.
A. Venturi, *Storia dell' arte italiana*, v, 631, 1030.
G. de Nicola, *L'Arte*, vol. xi, 1908, p. 385.

Reproduced in:

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Plates XVII and XVIII.
S. Reinach, *Répertoire de peintures*, i, 413.

BERNA DA SIENA

(?) 1320-1381

8. CHRIST BEARING THE CROSS

FIGURE of Christ, 9 inches high, in crimson robe, bearing the Cross, and marching to right, with head turned full face and looking back. Behind is a small figure of a Dominican monk (a portrait probably of the first owner who commissioned the picture for his own cell) in the black and white habit of his Order, and kneeling in prayer.

On gold ground with border. Panel, with moulding, 14 by 10 inches.

Sometimes attributed to Simone Martini. The attribution to Berna is based upon the frescoes in the cathedral at San Gemignano.

From the collection of Lord Leighton, who acquired it from Pisa.

No. 22 of Burlington Club Illustrated Catalogue of Sienese Exhibition, 1904.

Exhibited at the New Gallery, 1893-4.

Bibliography:

The Athenæum, June 4, 1904, p. 728.

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iii, 84, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 24.
G. Frizzoni, in *L'Arte*, vii, 261.
R. E. Fry, in *Rassegna d'arte*, iv, 117.
J. P. Richter, in *Repertorium*, xvii, 237.
H. Ulmann, *ibid.*, p. 490.
A. Venturi, *Storia dell' arte italiana*, v, 740 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Plate XIX.
S. Reinach, *Répertoire de peintures*, i, 398.

GIOVANNI DI PAOLO

1403 (?)-1482

9. THE ANNUNCIATION

IN the loggia of her house Mary Virgin is seated three-quarter face to left. She wears a blue cloak, lilac robe, and white head-dress, and her hands are crossed on her breast. The house is Italian Gothic, and built of white marble with many-coloured panels, and tiled floor. Her bed, with green canopy, is seen in a recess behind, and a passage leads to other rooms, in one of which, on the right, St. Joseph is seated warming his hands at a fire. The angel approaches through an arch from the left, with arms folded, in a pale rose-coloured dress over a white skirt and with wings of golden peacocks' feathers.

Outside is represented the Fall. The angel expels Adam and Eve from Paradise, and above, in the clouds, is seen God the Father. In the foreground rabbits play among the flowers; the background is a hedge of fruit trees, with a pale blue sky above.

Panel, 15½ by 18 inches.

From the collection of Sir Charles Robinson, C.B. who bought it from Mr. Farrer.

No. 30 of Burlington Club Illustrated Catalogue of Sienese Exhibition, 1904.

Exhibited at Burlington House, 1910.

Bibliography:

The Athenæum, June 4, 1904, pp. 728 *sq.*

B. Berenson, *Central Italian Painters*, p. 177.

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Introduction, p. 23, Plate XXV.

Crowe and Cavalcaselle, *Painting in Italy*, original edition, iii, 80, n. 6; v (ed. T. Borenius), 176, n. 6 (with reproduction).

G. Frizzoni, in *L'Arte*, vii, 268.

R. E. Fry, in *Rassegna d'arte*, iv, 118.

Sir J. C. Robinson, *Memoranda on Fifty Pictures* (London, 1868), No. 2.

GIROLAMO DI BENVENUTO

1470-1524

10. PORTRAIT OF A LADY

LIFE size, aged about 25, three-quarter face to left, with eyes turned to look at the spectator; figure seen to the waist. She wears a green dress, slashed on the shoulders, open in front, and laced over a white pleated chemise. Her right hand is pressed to her breast. Her hair is fair and wavy, and touched with high lights. From her head falls transparent white drapery, over which she wears, round her forehead, a gold fillet, and around her neck a string of pearls with a pendent. Black background with strap-pattern border of gold.

The history of this picture is known from the beginning of the last century when it belonged to Cav. Antonio Piccolomini Belanti, of Siena. It bore traditionally the title of Portrait of Laura by Simone di Martino, and was so engraved by Raphael Morghen about 1812. Belanti's daughter married a Signor Ciaccheri, and sold the picture to Messrs. Thomas Agnew and Sons in 1895.

From the collections of George Salting, and Arthur Sanderson, Edinburgh.

Another portrait of a lady, as St. Catharine of Alexandria, appears in the altarpiece formerly in San Domenico at Siena and now in the Town Gallery (No 414) of the Madonna and Child with four angels and four saints, signed · OPVS IHERONIMI BENVENVTI DE SENIS + · M.CCCCC° · VIII +

No. 36 of Burlington Club Illustrated Catalogue of Sienese Exhibition, 1904, *q.v.*

Panel, including moulding, 25 by 19 inches.

Bibliography:

The Athenæum, June 4, 1904, p. 729.
Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 165, n. 3.
G. Frizzoni, in *L'Arte*, vii, 269 *sq.*
R. E. Fry, in *Rassegna d'arte*, iv, 118.

Reproduced in:

Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Plate XXXVI.

DOMENICO BECCAFUMI

1486-1551

11. THE FLIGHT OF CLŒLIA

CLŒLIA and seven companions are fleeing on horseback across the Tiber away from the camp of Lars Porsena seen on the right; Clœlia, astride a white horse, is safe across and leads, looking back at the others, some of whom are still in the river; others are struggling out, and some in the act of leaping in. The city of Rome is seen on the left with the Castel S. Angelo in the centre and Soracte in the distance.

Panel 24 by 48½ inches.

From the Blackden Collection, Christie's, 1803.

Bought from Charles Butler, 1891.

No. 60 of Burlington Club Illustrated Catalogue of Sienese Exhibition, 1904.

Exhibited at Burlington House, 1895.

Bibliography:

The Athenæum, June 4, 1904, p. 729.
B. Berenson, *Central Italian Painters*, p. 145.
Illustrated Catalogue of the Sienese Exhibition, Burlington Fine Arts Club, Introduction, pp. 27, *sq.*, Plate XLI.
L. Cust, in *Les Arts*, October, 1907, p. 24.
G. Frizzoni, in *L'Arte*, vii, 269.
R. E. Fry, in *Rassegna d'arte*, iv, 118.
G. Gronau, in *Repertorium*, xviii, 228.

DOMENICO BECCAFUMI

1486-1551

12. THE ORDEAL OF ST. LUCY, VIRGIN MARTYR, A.D. 303

IN the centre of the atrium of the Governor of Syracuse St. Lucy stands facing in prayer, the daylight falling full on her from the left. A cord round her waist is attached to two yoked bulls that strain in vain to move her to the right, and two men urge the bulls on, with cords tied to their horns. On the left an executioner, half nude, brandishes a sword, vainly trying to reach the Saint with his blows. Behind him stand St. Lucy's betrothed, who had denounced her to the Governor, and another spectator. In the middle distance, in shadow, sits Paschasius the Governor, in red robes, upon his judgment seat, with a Deputy on either hand, and directs the execution. Through three round archways are seen three more round archways at right angles, a group of seven spectators in the open air and a sunny landscape.

Panel 22¼ by 32 inches.

From the Palazzo Torlonia, Rome.

No. 62 of Burlington Club Catalogue of Sienese Exhibition, 1904.

Bibliography:

The Athenæum, June 4, 1904, p. 729.
B. Berenson, *Central Italian Painters*, p. 145.
L. Cust, in *Les Arts*, October, 1907, p. 24.
G. Frizzoni, in *L'Arte*, vii, 269.
R. E. Fry, in *Rassegna d'arte*, iv, 118.

FLORENTINE SCHOOL

UNKNOWN

FLORENTINE SCHOOL

1350-1375

13. PIETÀ

THE body of Christ, nude save for a loin cloth, supported upright in the tomb by His Mother.

It has been suggested that this picture is probably by a Paduan or Veronese painter, a follower of Giotto, whose great work in the Arena chapel at Padua stirred all North Italy.

Lunette. On gold ground. Panel 10 by 15½ inches.

From the Graham Collection (1886).

UNKNOWN
FLORENTINE SCHOOL
1360-1390

14. CORONATION OF THE VIRGIN

THE Virgin enthroned on the left bends forward with arms crossed, and Christ enthroned on the right places a crown on her head; figures about 12 inches high. Below, four small figures of angels kneel in adoration, two of whom offer vases of flowers.

On gold ground. Panel with Gothic arched top 27 by 16 inches.

From the W. Young Ottley and J. Fuller Russell Collections (1885).

Another small Coronation, comparable with this, in the Altenburg Gallery has been attributed to Nardo di Cione, brother of Orcagna.

The source of this picture is the great altar-piece by Giotto (signed "Iocti") formerly in the Baroncelli Chapel of Santa Croce where the central compartment represents the coronation of the Virgin. The composition is almost identical, the variations in detail denoting a departure from Giotto's naturalism and a

tending towards the celestial aristocracy which culminated in Fra Angelico.

The painter may perhaps be Andrea Buonaiuti, commonly called Andrea da Firenze. See Sirén, *Giottino*, Leipzig, 1908, p. 92.

Exhibited at Burlington House. R.A. Winter Exhibition, 1877, 1887, and 1896.

Bibliography:

Waagen, *Treasures*, ii, 463.
Suida, in *Monatshefte der Kunstwissenschaft*, vii, 4.

JACOPO DI CIONE

c. 1350-1400

15. THE TRINITY ENTHRONED WITH THE VIRGIN

FULL-LENGTH figures about 17 inches high. God the Father stands above holding the world in His left hand. From Him proceeds the Holy Ghost in the form of a dove towards the Son who is seated on the left holding a sceptre in His right hand, and an open book in His left, with the words EGO SVM VIA ET VERITAS ET VITA. On the right the Virgin is seated in equal honour with the Son. Below are four small figures of angels kneeling in adoration, two of whom offer vases of flowers.

On gold ground. Panel with Gothic arched top 35 by 19 inches.

From the Graham Collection, where it was ascribed to Taddeo Gaddi.

Exhibited at Burlington House. R.A. Winter Exhibition, 1887.

Jacopo di Cione was the younger of the two brothers of Orcagna. *Vide National Gallery Catalogue*, *s. v.* Orcagna, and Sirén, *Giottino*, Leipzig, 1908, p. 89.

The painter has appropriated the four angels kneeling below the Trinity from the great altar-piece by Giotto formerly in the Baroncelli Chapel at Santa Croce where the central compartment represents the coronation of the Virgin.

ATTRIBUTED TO

AGNOLO GADDI

c. 1350-1396

16. THE MARRIAGE OF THE VIRGIN

ON the step of the Temple, in the centre, stands the High Priest and in front, on either side, Joseph and Mary Virgin. Joseph's rod has blossomed and a dove is seated thereon, and he places a ring on Mary's finger. Behind her stand two maidens and a little boy; behind Joseph are five suitors breaking their barren rods, and two trumpet blowers.

Composition of 13 figures about 6 inches high on gold ground.

Panel 9 by 14¼ inches.

From the Bohn Collection (1885).

This picture has also been attributed to Niccolò di Piero Gerini, who worked 1365-1400, father of Lorenzo di Niccolò.

Exhibited at Burlington House, 1887.

PARRI SPINELLI

c. 1370-1425

17. TWO ANGELS MAKING MUSIC

TWO angels facing each other; one is seated playing the harp, the other kneels and plays an organ.

Floor of red and gold brocade and background of gold.

Panel 18½ by 28 inches.

From the Bohn Collection (1885), where it passed under the name of Orcagna. Subsequently attributed to a scholar of Lorenzo Monaco, and probably by the scholar known as *il Maestro del bambino vispo* now identified by Professor Sirén as Parri Spinelli (see *The Burlington Magazine*, March and April, 1914).

Bibliography:

T. Borenius in the *Burlington Magazine*, February, 1914.

Cp. Sirén in *L'Arte*, vol. vii, 1904, p. 347, etc.

FRA DIAMANTE

1430-1498

18. MADONNA AND CHILD WITH THREE ANGELS

ON the right, the figure of the Virgin, under life size, is seen half-length behind an inlaid marble parapet. She wears a head-dress of stiff white drapery and caresses the head of the Child, Who is seated on a red cushion on the parapet and supported by an angel on the left. He grasps at a pomegranate held in His Mother's left hand. Behind are two more angels. The hands and nails of the Virgin betray hard labour, as if the model were a woman of the people. Landscape background.

The identification of this picture as the work of Fra Diamante, assistant of Fra Filippo Lippi, is due to Mr. Berenson.

Panel 29 by 20 inches.

From the Graham Collection, 1886.

Exhibited at Burlington House, 1875 and 1895.

Bibliography:

G. Gronau, in *Repertorium*, xviii, 228.

UNKNOWN

c. 1450

19. THE JUDGMENT OF PARIS

SMALL full-length figures of Paris and the three goddesses. On the left, Paris, fair-haired, in dark blue jerkin, red hose, yellow buskins, and yellow cloak, is seated in profile on a rock, a staff in his right hand, and gives the apple to Venus, behind whom stand Juno and Minerva. The three goddesses have golden hair, and almost invisible scarves of transparent white drapery. Their figures, tall and slender, are relieved against a background of dark foliage. In the left background is a rocky conical hill seen against a horizon flushed with evening light.

By some contemporary of Pesellino as yet unidentified.

Panel 16 by 19½ inches.

From the collections of M. Bonaffé, Paris, and Sir T. Gibson Carmichael, Bart. (1902).

Exhibited at Burlington House, 1910.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 26.

Reproduced in:

Illustrated Catalogue of the Gibson Carmichael Sale.

SCHOOL OF FILIPPO LIPPI

c. 1469

20. MADONNA AND CHILD AND ANGEL

ON the right, in a balcony in the open air, the Virgin is seated almost in profile to left looking down. An angel stands below her on the left, and offers a bowl with five clusters of small wild grapes from among which ten green ears of wheat stand out—a foretaste of the Sacrament of Bread and Wine. With her right hand she is breaking off one of the ears for the young Child, and with her left supports Him leaning back and raising His right hand to reach out for His mother's gift. She wears a robe of old-rose colour and blue cloak with gold edging and dark gray lining turned back over her shoulders and sleeves; her hair is fair and gathered into a knot with a striped kerchief; a transparent veil falls over her hair, forehead, and ears. A gray-purple scarf is twisted round the body and left shoulder of the Child. The angel, three-quarter face to right, with crimson wings and long curls bound with a wreath of jasmine, stands motionless, with eyes half closed, clad in drapery of varying hues of gray and white, and a rosy-purple scarf encircles his right forearm. Behind the Virgin is a balustrade ending in a pilaster which is ornamented in relief.

Another pilaster, without ornament, is behind her head and forms, as it were, two windows through one of which a landscape is seen, and a glade and river winding round the foot of low hills, with trees, a round tower, and a campanile. On the top of the balustrade is a bowl of pinks symmetrically arranged, with one flower erect in the centre, four more bending towards it, and six others drooping over the edge of the bowl.

Panel 35 by 25 inches.

From the Palazzo Panciatichi, Florence, subsequently in the collection of Mr. Widener of Philadelphia.

The composition is the same as that of "The Chigi Botticelli," now in Mrs. Gardner's Collection, Boston, except for the addition of the bowl of pinks and the ornament upon the pilaster.

ASCRIBED TO

COSIMO ROSSELLI

1439-1507

21. AN INTERCESSION

ON a white marble terrace in the centre kneels a suppliant family—father and mother with youthful son and daughter —and on either hand Christ and the Virgin kneel and intercede for them with God the Father, Who appears out of the circles of Heaven. The Holy Ghost descends unto the Saviour who points to His wounded side, and the Virgin Mother points to her breasts. Below, in the foreground, San Bernardino, on his knees, turns to the spectator and points to a scroll whereon is an inscription beginning: O HOMO SECVRVM HABES ACCESSVM. From the terrace is seen an elaborate landscape with a castle on an island in a lake, and a causeway thereto, and rocks and trees and distant hills.

The family group consisted originally of three figures, father, mother and son. The figure of the daughter is a subsequent addition.

In the *De laudibus B. M. Virginis* of Arnauld of Chartres Abbot of Bonneval, a contemporary and friend of St. Bernard,

occurs the following passage which may be the source of the picture and inscription: "*Securum accessum jam habet homo ad Deum, ubi Mediatorem causæ suæ Filium habet ante Patrem, et ante Filium Matrem. Christus, nudato latere Patri ostendit latus et vulnera, Maria Christo pectus et ubera.*"

The picture represents the double mediation, of the Son with the Father,—indicated by showing His wounds,—and of the Mother with the Son,—indicated by showing Him the breasts which had nourished Him.

Panel $34\frac{1}{2}$ by $21\frac{3}{4}$ inches.

Exhibited at Burlington House, 1910.

Bibliography:

B. Berenson, *The Florentine Painters of the Renaissance* (1912), p. 145 (tentatively names this picture an early Granacci).

L. Cust, in *Les Arts*, October 1907, p. 28 (with reproduction).

FRANCESCO DI GIOVANNI BOTTICINI

1446-1497

22. MADONNA AND CHILD

THE Virgin, tall, slender, and fair, is seated in a glade upon rocks that crop out from the turf. She wears a scarlet dress, white transparent veil, and blue cloak with yellow brocade lining and broad edge of gold embroidery.

She is seated slightly to right, but inclines her head to the left, three-quarter face towards the Child, Who stands, with head turned full face, on a rock by her side, clasping His Mother's right shoulder and about to step into her lap. An illuminated book lies open and neglected on a rock to the right, and its embroidered bag, ending in a tassel, hangs over her left knee. Stonecrop and other flowers grow around. The glade descends to a broad marshy plain fringed by hills to the right, with a winding river, and two castles; in the distance, a mass of hills rises out of the plain.

From the Palazzo Panciatichi, Florence.

Panel. Circular, 42½ inches diameter.

Exhibited at Burlington House, 1910.

Bibliography:

B. Berenson, *Florentine Painters*, p. 120.
Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iv, 297, n. 1.
L. Cust, in *Les Arts*, October 1907, p. 26 (with reproduction).
E. Kühnel, *Francesco Botticini* (Strassburg, 1906), p. 14 and Plate IX.
A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. i, p. 796.

SCHOOL OF VERROCCHIO

1436-1488

23. MADONNA AND CHILD AND THE INFANT ST. JOHN

ON the left the Virgin, three-quarter face turned to the right, is seated with an embroidered cushion on her knees on which the Child stands holding a goldfinch. On the right is St. John, a red-haired, shock-headed boy, with a cross and scroll. The light falls from the right, defining shadows on the face of the Virgin from her own features and on the body of the Child from His fingers and the bird which He holds. The strong lines of the draughtsman are visible, unobliterated by the paint. Background of sea and ships. Figures half life size.

Panel 20 by 12 inches.

From the Graham Collection, 1886.

SANDRO BOTTICELLI

1447-1510

24. MADONNA AND CHILD

THE Virgin, half-life size, is seated, full face, with far-off look, in a niche of coloured marbles. She holds with both hands the Child, who stands upon her left knee, falling forward with uplifted right hand, and looking beyond the spectator to the left, as in the altar-piece of S. Barnaba, now in the Accademia at Florence. Her type is that of "Venus on the Nautilus Shell" of the Uffizi Gallery, and beside the conventional crimson robe and blue cloak, she wears pale purple drapery folded into a hood over her head and twisted round her narrow shoulders. The Child is swathed in grey drapery over His transparent white shirt. The drawing displays the strong outline of the fresco painter. The execution links on to that of the Madonna and two Saints with the arbour background in the Berlin Museum.

Botticelli's sure drawing and rhythmical line do not lend themselves to *pentimenti*. The outline of the cloak, however, over the Madonna's left forearm exhibits a correction; the cloak has been made fuller and shows darker where painted over the coloured marble, and it covers for the space of an inch the straight lines, ruled upon the gesso, of the edges of the marble niche.

From the Palazzo Panciatichi, Florence, and the collection of Sir Thomas Gibson Carmichael, Bart. (1902).

Panel 31½ by 20 inches.

Exhibited at Burlington House, 1910.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 26.

Reproduced in:

Illustrated Catalogue of the Gibson Carmichael Sale.

SANDRO BOTTICELLI

1444-5-1510

25. THE LAST COMMUNION OF ST. JEROME

COMPOSITION of six figures in St. Jerome's cell, open at one end, and formed like a chapel, with Gothic roof and a window on both sides.

A bed with sheep-skin coverlet nearly fills the end wall. Above it is a crucifix upon a double palm branch pointing straight upwards, with two more palms symmetrically curved on either side, and behind the palms a decoration of moss-like foliage. The large red hat of a Cardinal, with strings and tassels, hangs over the head of the bed. At its foot on the right St. Jerome in profile, old and infirm, and clad in long white garments, kneels on white and pale purple draperies, with joined hands, receiving the communion from a priest, who bends over from the left in profile with a paten in his left hand, about to put the wafer into St. Jerome's mouth. Behind him are two monks, one of whom has lifted the hem of his habit above his knees and supports him with both hands. The priest wears a crimson cope with blue and gold embroidered borders, and white chasuble with a panel of blue and gold embroidery in front, and is attended by two acolytes in white with tall candlesticks.

Panel 13½ by 10 inches.

From the collection of Sir William Neville Abdy, Bart.

Another picture by Botticelli, of the same subject, was formerly in the Farinola Collection and is now in New York. Both pictures are from the same drawing, the execution of the Farinola picture being more nervous and accented. The differences are millimetric, *e.g.*, the knobs on the window frame, the candlestick where it crosses the line of the back of the priest, and the white sleeve of this same priest.

A replica is in the Palazzo Balbi at Genoa.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iv, 270.
H. P. Horne, *Alessandro Filipepi commonly called Sandro Botticelli*, i, 174.

SCHOOL OF BOTTICELLI

1444-5-1510

26. MADONNA AND CHILD, ST. JOHN BAPTIST AND AN ANGEL

THE Virgin stands in front of a window and holds the child in the act of blessing. She wears on her head a pink drapery striped with blue and her blue cloak is lined with green. To the left stands the youthful St. John Baptist in raiment of camel's hair and holding a cross. To the right is an angel in a gray robe laced in front, looking up from a half-open book and leaning against a white marble pilaster on which is a basket of strawberries. Behind the Virgin are two vases of roses. Figures half life-size.

Panel, circular, $34\frac{1}{2}$ inches.

From the collection of George Salting, 1885.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 26.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. i, p. 697, n. 1.

DOMENICO GHIRLANDAJO

1449-1494

27. PORTRAITS OF FRANCESCO SASSETTI AND HIS SON TEODORO

THREE-QUARTER length figures slightly under life-size. Fr. Sassetti is seated facing and wears a purple skull cap and red fur-lined gown fastened round the waist with a black cord from which hangs a pouch. His right hand rests on the arm of his chair. His eyes look downward to his son who stands on his left, in profile, looking up, with clasped hands and wearing a dress of gray brocade trimmed with white fur, dark green slashed undersleeves and scarlet cap. Through a window behind is seen an inlet of the sea, with mountains and buildings. Inscribed on the top of the window frame FRANCISCVS SAXETTVS THEODORVSQVE.

The outline of the cap exhibits a correction, diminishing it to the size of the head.

Francesco Sassetti, born about 1420, was partner of Lorenzo dei Medici in his bank at Lyons, and died in 1491. Teodoro was born 11th March 1479, and is depicted between eight and ten years of age; which fixes the date of the picture as 1487-89. Teodoro was grandfather of Filippo Sassetti, well known for

his travels in India. (Marcucci, *Lettere di Filippo Sassetti*, Firenze, 1855.)

Panel, 29½ by 20½ inches.

From the Graham Collection.

Exhibited at Burlington House, 1875 and 1893.

Exhibited at the New Gallery, 1893-4.

Exhibited at the Grafton Galleries National Loan Exhibition, 1909-10.

Bibliography:

B. Berenson, *Florentine Painters*, p. 138.

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iv, 336, n. 5.

L. Cust, in *Les Arts*, October 1907, p. 26 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 166.

H. Ulmann, in *Repertorium*, xvii, 493.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. i, p. 769.

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 232.

Illustrated Catalogue of the National Loan Exhibition, Grafton Galleries, 1909-10.

ATTRIBUTED TO

BASTIANO MAINARDI

c. 1460-1513

28. MADONNA AND CHILD WITH AN ANGEL

THE Virgin, three-quarter face to the right, is seated on the left and bends her head, joining her hands in prayer. An angel on the right supports the Child seated on the Virgin's lap. Figures half life-size.

The colour-scheme of the draperies consists of pale blue, crimson, white, and yellow, in strong light against a dark stone wall with two windows disclosing a landscape at midday. The composition of the three figures conforms to the round panel.

The name of Bartolommeo di Giovanni (also known as "Alunno di Domenico") has been suggested for this picture.

Panel, circular, 30 inches.

Bought from Martin Colnaghi, 1884.

PIERO DI COSIMO

1462-1521

29. HYLAS AND THE NYMPHS

COMPOSITION of seven full-length figures, smaller than life-size. The scene is laid in a flowery meadow. The Naiads surround the half-drowned boy; one brings him a white poodle and three others bring offerings of flowers, while another, bolder than the rest, lays hold of him to raise him from the ground. Rocky background with trees, birds and flowers, and on the left a lake, the home of the water nymphs.

Hylas, son of Theiodamas, King of the Dryopes, was Heracles' favourite, and accompanied him on the ship Argo in quest of the Golden Fleece. The Argonauts landed in Mysia, where Hylas went to fetch water for Heracles. But the Naiads, excited by his beauty, drew him down and he was never seen again.

In the second figure advancing from the left with a basket of flowers on her head, a *pentimento* is visible: the drapery fell originally over her right leg and has been painted out, leaving the leg bare, but the flesh-tones darker.

Diapered canvas, 61½ by 69 inches.

From the Graham Collection.

Exhibited at the Burlington Club, Signorelli Exhibition, 1893.

Exhibited at the New Gallery, 1893-94.

Exhibited at the Grafton Galleries, 1911.

Bibliography:

B. Berenson, *Florentine Painters*, p. 164.

L. Cust, in *Les Arts*, October 1907, p. 26 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 168.

H. P. Horne, in *The Architectural Review*, xii (1902), p. 61 (with reproduction).

F. Knapp, *Piero di Cosimo* (Halle a/S., 1899), p. 32 *sq.* (with reproduction).

H. Ulmann, in the *Jahrbuch der königlich preussischen Kunstsammlungen*, xvii, 120 *sq.* (with reproduction).

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. i, p. 674.

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 637.

Illustrated Catalogue of the Exhibition of Old Masters, Grafton Galleries, 1911, Plate XVIII.

SCHOOL OF PIERO DI COSIMO

c. 1500

30. NARCISSUS

THE small figure of Narcissus stands facing, with left arm uplifted, in short yellow tunic and buskins, a bow in his right hand and quiver slung to his waist. Two dogs are beside him, and a pool behind, in which a third dog looks at his own reflection. Landscape background; to left a castle on a hill, to right a group of trees.

A *pentimento* is now visible where the right ear was first placed too high, and subsequently corrected to make the top of it about level with the point of the eye.

Panel, 9 by $7\frac{1}{2}$ inches.

From the Woodburn Collection, under the name of Pollaiuolo.

FILIPPINO LIPPI

1457-1504

31. PIETÀ

THE body of Christ is supported in the tomb by Joseph of Arimathæa, who looks over His shoulder, wearing a crimson robe and blue turban. On either side are two angels clad in dark blue and holding the raiment of Christ; one has the Crown of Thorns and the other the Nails. The figures are relieved against a dark cavern in the rock.

Panel, 6½ by 13 inches.

The drawing for this picture, pricked for use upon the gesso, is in the collection of the Earl of Pembroke at Wilton. Probably part of a predella.

Exhibited at the Burlington Club, 1902-3.

Exhibited at Burlington House R.A. Winter Exhibition, 1908.

Bought at the Railway Station, Bologna.

Bibliography:

B. Berenson, *The Drawings of the Florentine Painters* (London, 1903), ii, 74; *idem, Florentine Painters*, p. 149.

L. Cust, in *Les Arts*, October 1907, p. 26.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. i, p. 674, n. 1.

FILIPPINO LIPPI

c. 1457-1504

32. TOBIAS AND THE ANGEL

THE archangel Raphael, with a lamp in his right hand, leads Tobias who holds the fish in a string suspended from his left fore-finger; the lights on their raiment heightened with gold. In front moves a small long-haired white dog. Landscape with a lake, trees and a tower to the right.

One of a group of pictures which Mr. Berenson distinguishes from the rest of Filippino's work, provisionally naming the painter of them "Amico di Sandro."

Panel, 12¾ by 9¼ inches.

Exhibited at Burlington House, 1910.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282.

B. Berenson, *The Study and Criticism of Italian Art*, (London, 1901), i, p. 57, n. 1; *idem*, *Florentine Painters*, p. 100.

L. Cust, in *Les Arts*, October 1907, p. 26 (with reproduction).

RAFFAELLO CARLI

flor. c. 1500

33. THE MASS OF SAINT GREGORY

ST. GREGORY stands before an altar, in rich vestments, saying Mass between deacon and sub-deacon and raises the Host with both his hands. Under an arch with landscape background is a Vision of the risen Christ shedding His blood and bearing the Cross. On either side of the altar stands an angel holding a taper and swinging a censer. Upon the altar are the papal tiara, a missal, the vessels and two lighted candles. Full lengths, under life-size.

Signed and dated "RFAEL KARLI PXIT A D MCCCCCI."

Panel, transferred to canvas in 1891, 76½ by 74½ inches.

See Vasari, *s. v.* R. del Garbo. "Nella chiesa di Santo Spirito . . . sotto la porta della sagrestia fece due tavole, una quando San Gregorio Papa dice messa, che Christo gli appare igniudo versando il sangue con la croce in spalla, & il diacono & subdiacono parati la servano, con due angeli che incensano il corpo di Christo."

From the collections of S. Woodburn and Sir John Ramsden, Bart.

Exhibited at the New Gallery, 1893-4.

Reproduced in the Transactions of the St. Paul's Ecclesiological Society, 1892, by Dr. J. Wickham Legg as illustrating the customs of the mass and the furniture of the altar in the

early sixteenth-century. Dr. Legg notes that "The cruet remain on the south side with the incense boat showing that this end of the altar serves the purpose of a credence table. . . . There are only two lights on the altar, and no flowers; the mass-book is supported by a cushion in accordance with the present rubric; the altar is vested with an embroidered antependium. The 'gradin' or shelf is the earliest instance I have met with anywhere of such an addition to the altar."

Bibliography:

B. Berenson, *The Drawings of the Florentine Painters*, i, 89; *idem*, *Florentine Painters*, p. 128.

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iv, 301, n. 1.

L. Cust, in *Les Arts*, October 1907, pp. 26, 28 (with reproduction).

C. J. Ffoulkes in *Archivio storico dell' arte*, ser. i, vol. vii, pp. 163, 166.

C. Gamba, in *Rassegna d'arte*, vii, 104 (with reproduction).

H. Ulmann, in *Repertorium*, xvii, 93 *sq.*

Vasari, ed. Sansoni, iv, 237.

RAFFAELLINO DEL GARBO

1476-1524

34. MADONNA AND CHILD, WITH THE INFANT ST. JOHN AND TWO ANGELS

THE Virgin, three-quarter length and under life-size, is seated to left, bending over the Infant Christ in profile and holding Him on her knees. Her right hand touches the cheek of the infant St. John who kneels in adoration. On the left an angel in profile presents a pomegranate to Christ, and on the right another angel stands facing. Landscape background.

The centre of the scheme of colour the Child, whose pale flesh-tones and those of His Mother's face and neck are painted over *terra verde*, and show the blue veins. Higher lights are afforded by His pearl necklace and by the gauze scarf twisted round His limbs. Pale purple drapery round His loins, and His mother's crimson robe, enhance the flesh-tones. The angel on the left has a crimson dress seen through gauze drapery, which balances the orange, green, and purple of the angel on the right.

The outlines of the Child's head and of the angels' hands show numerous slight corrections in the course of painting.

Panel, circular, 44 inches.

From the Graham Collection.

Exhibited at the New Gallery, 1893-4.

Exhibited at Burlington House, 1879, as Domenico Ghirlandajo, and in 1910 as Raffaellino.

Bibliography:

B. Berenson, *The Drawings of the Florentine Painters*, i, 83; *idem*, *Florentine Painters*, p. 136.

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, iv, 305 (with reproduction).

L. Cust, in *Les Arts*, October 1907, p. 26.

C. J. Ffoulkes, in *L'Arte*, xiii, 304.

G. Frizzoni, *ibid.*, x, 90 (with reproduction).

H. Ulmann, in *Repertorium*, xvii, 104.

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 162.

MARIOTTO ALBERTINELLI

1474-1515

35. ST. JEROME AT PRAYER

ON the right St. Jerome kneels in profile, clad in a long white garment tied at the waist and open at the breast. His right arm is crossed over his left, in which he holds a stone. His red cardinal's hat is half seen lying on the ground. Behind, on the right, is a sandstone cliff, in the crevices of which a flowering shrub, bushes, and aspen trees grow, and on the top are a building, trees, and two figures. On the left, in front of the saint, are the lion and a serpent and a pool of water hard by. A cool shady glade is in the middle distance and a wooded landscape and distant hills bathed in pale yellow light merging into blue sky above. The slender stem of a tall aspen springs from the ground in front of the saint and upon it is fixed a crucifix before which he is praying. In the foreground are plants and flowers.

The white drapery of the Saint is relieved against warm sandstone rock, while the pool below and green foliage recede into cool blue distance under the brilliant light of afternoon.

Panel, with circular top, $15\frac{7}{8}$ by $9\frac{1}{4}$ inches.

Bought from Charles Butler.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, vi, 113, n. 1.
L. Cust, in *Les Arts*, October 1907, p. 28.

FRANCIABIGIO (FRANCESCO DI CRISTOFANO BIGI)

1482-1525

36. THE STORY OF NARCISSUS

THE story is told in three scenes, laid in a wooded landscape and succeeding one another, but forming, nevertheless, one composition. On the left are the figures of Narcissus and Echo in front of a thick grove, the nymph moving away and changing to a grey ghost before the uplifted left hand of Narcissus who stands listening in profile. He is clad in crimson tunic, blue hose slashed with pink, yellow buskins, and blue peaked cap; a quiver at his side and a spear in his right hand. In the centre Narcissus reappears at a fountain, clad as before, and bending to gaze at his own likeness. On the right he lies dead, attended by nymphs, one of whom kneels over him and supports his head, and two others stand by lamenting. In the background is a hillock with three pollard willows, and a boar-hunt.

The figures of Narcissus and Echo show no sign of change or correction in the process of execution; but the tunic of Narcissus in the centre has been enlarged, and the addition, being painted over the brown earth of the hillock behind, now after the lapse of 400 years shows brown instead of crimson. The skirt of the mourning nymph on the right has been narrowed on both sides from the hips down to make the figure slenderer. The hillock has been enlarged on its left side, the better to frame in

the glimpse of the boar-hunt. Lastly there are signs of the artist having tried the effect of placing the figure of the nymph who kneels over the dead Narcissus higher up on the panel so as to cut the line of the stone rim of the fountain, but of having abandoned the idea, possibly in order to keep the third scene quite distinct from the second.

Panel, 11 by 16 inches.

From the Casa Rosini, Pisa.

Exhibited at Burlington House R.A. Winter Exhibition, 1894.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, vi, 132, n. 5.
L. Cust, in *Les Arts*, October 1907, p. 28.

FRANCIABIGIO

1482-1525

37. PORTRAIT OF A PAINTER

BUST, life-size, of a man of about 35, full face slightly turned to his right. He stands (as it were) at an easel, with arms extended as if holding palette and brushes, and looking away over his right shoulder at a sitter; thin lips, small firm mouth and long hair. He wears a triangular black Florentine cap with peaks, and black dress with full sleeves, the edge of a white shirt just appearing. Clear olive-brown background. Perhaps a portrait of the artist himself.

Formerly attributed to his friend and partner Andrea del Sarto, whom it resembles in the square folds of the drapery.

Panel, 22 by 18½ inches.

From the Palazzo Panciatichi, Florence.

Exhibited at Burlington House R.A. Winter Exhibition, 1902 and 1910.

Bibliography:

B. Berenson, *Florentine Painters*, p. 134.
Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, vi, 132, n. 5.
L. Cust, in *Les Arts*, October 1907, p. 28 (with reproduction).

ANDREA DEL SARTO

1486-1531

38. MADONNA AND CHILD AND THE INFANT ST. JOHN

THE Virgin is a portrait of Lucrezia del Fede (the wife of the artist) about the age of sixteen, half life-size, full face slightly turned to the left, with eyes downcast in reverie, and a plain fillet in her hair, seated upon clouds in heaven. The Child stands in her lap, climbing on to her left knee, and supports His right hand against her shoulder as He turns to look shyly round at the spectator. The infant St. John, half-length, is at her feet holding his cross. The Virgin's dress is crimson with warm lights; her cloak gray-blue, with crimson shadows to blend with the dress. Background of golden light, like the fresco of the "Madonna del Sacco" (A.D. 1525), merging into violet clouds on the horizon. No landscape.

The execution discloses numerous *pentimenti* before the artist arrived at the line of the Virgin's head and cloak within the round panel, and the poise of the Child in her lap. The infant St. John is not essential to the composition, and may be an after-thought.

Panel, tondo, 26 inches.

Lucrezia di Baccio del Fede married first Carlo Recanati, "the cap maker," and after his death (variously stated to have

taken place on 6 December 1512, or 17 September 1516) Andrea d'Agnolo. The execution points to about the year 1525, and if this is so the portrait must be a reminiscence, and rejuvenescence, of her on the part of her husband, possibly assisted by an early drawing with her own first child. The same design is used in the altar-piece at Berlin dated MDXXVIII; and again, but reversed, in the altar-piece of 1531 in the Duomo at Pisa, which he did not live to finish. His ideal of his wife runs through all his Madonnas.

Exhibited at the Burlington Club, 1902-3.

Exhibited at Burlington House R.A. Winter Exhibition, 1910.

Bought in Florence from a Russian collection.

Bibliography:

B. Berenson, *Florentine Painters*, p. 103.
Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, vi, 191, n. 3.
L. Cust, in *Les Arts*, October 1907, p. 28 (with reproduction).

JACOPO DEL CONTE

1500-1588?

39. PORTRAIT OF A PAPAL NOTARY

HALF-LENGTH figure, nearly life-size, aged about 45, seated to right at a table, pen in hand, signing his name, "F. de Pisia," to a document to which is attached the papal bulla (the seal of Peter and Paul); dark dress, dark background, with green curtain and bundles of documents on a shelf.

The flesh tones are pale and transparent, the blue veins showing in the hands, whose drawing is distinctive, the use of each finger being characterized as he holds the pen in his right hand and presses down the parchment with his left.

Formerly ascribed to a North-Italian painter, and probably a Bergamasque, influenced by Lotto and Moroni. But Mr. Berenson has pointed out that the portrait is identical with that of a man in the fresco of the Angel appearing to Zacharias in the chapel of the Compagnia della Misericordia dei Fiorentini in the church of San Giovanni Decollato at Rome—painted by Jacopo del Conte about 1535. Doubtless both portraits are by Jacopo del Conte, and both of F. de Pisia.

Jacopo del Conte was born in Florence about 1500 and is mentioned by Vasari as a scholar of Andrea del Sarto. The portrait at Rome is reproduced by Steinmann (*Die Porträtdarstellungen von Michelangelo,* Plate VII, Leipzig, 1913) as of

Michelangelo himself. Jacopo died, according to Milanesi, in Rome about 1588 "where he got himself much renown, and earned much money, by painting portraits, beautiful in themselves and excellent likenesses."

Canvas, 33 by 27 inches.

From the collection of Sir W. Drake.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, 1896 and 1910.

UMBRIAN SCHOOL

SCHOOL OF NICCOLÒ DA FOLIGNO

c. 1430-1502

40. MADONNA AND CHILD AND S. GIOVANNINO

THE Virgin, full face, slightly turned to the left, stands behind a green table with fingers joined in prayer, adoring the Child Who reclines on a red cushion, raising His right hand to bless and His left towards His Mother. He wears a necklace and pendant of coral, and coral beads round his right wrist. The Virgin, in red dress with slashed sleeves, has her blue cloak drawn up right over her head; it is lined with green and edged with gold, and her white veil shows under it. A brooch with four pearls and coral centre holds the edges of her cloak together on her breast. St. John, a little boy with long hair, stands on the left behind the Child, and his gray tunic, with hair outside, is wide open at the neck; he holds straight upright a thin red double cross.

Gold ground *pointillé* with haloes and lettering; round the sides and top of the panel SVSPIR□SALV . . . PE□RMISERICORDI . . . and round the Virgin's halo AVE GRATIA PLENA.

Painted on canvas stretched over panel, both primed with gesso; the flesh tones grounded with *terra verde* which shows in the shadows.

Panel, now much worm-eaten, 19¾ by 14 inches.

Traditionally attributed to Niccolò Alunno. The type of

the Virgin resembles that of the Annunziata in the double ancona of 1482, signed by the Master in the gallery at Bologna; also that of the Virgin in the altar-piece at Nocera Umbra, signed and dated 1471; about the same time as Johann Numeister was printing the first Dante at Foligno, with the colophon in *terza rima*:

Nel mille quatro cento ſepte et due
nel quarto mese a dì cinque et ſei
queſta opera gentile impreſſa fue
Io maeſtro Iohanni Numeiſter opera dei
alla decta impreſſione et meco fue
Elfulginato Euangelista Mei.

From the Palazzo Massimo, Rome.

UNKNOWN

c. 1480

UMBRO-FLORENTINE

41. MADONNA AND CHILD WITH FOUR ANGELS

THE Virgin, three-quarter face to right, in dress of red and gold brocade and blue cloak over her head, is seated with bended head and hands joined in adoration. The Child is supported on her lap by four angels, two on either side; two in profile are intently watching Him, a third turns to gaze at the spectator, and the fourth looks up at the Virgin; all four angels wear garlands of red and white roses round their heads. Figures about half life-size. Two cherubim with rose-coloured wings are in the top corners.

Panel, 25½ by 19½ inches.

Included in the Burlington Fine Arts Club Umbrian Exhibition, 1910, on the ground that the painter of this Madonna derives from the great Umbro-Florentine master, Piero della Francesca, rather than from the pure Florentine Filippo Lippi.

Exhibited at Burlington House, 1902.

Exhibited at the Burlington Club, 1903.

Bought from Martin Colnaghi, who bought it at Rochester.

Bibliography:

B. Berenson, *Florentine Painters*, p. 120 (as Botticini).
L. Cust, in *Les Arts*, October 1907, p. 30 (with reproduction).
R. E. Fry, in *The Burlington Magazine*, xvi, 274.

ANTONIAZZO ROMANO

Flor. 1460-1508

42. MADONNA AND CHILD

THE Virgin, small half-length figure three-quarter face to left, with fair curly hair and white drapery on her head, holds the Child seated within her cloak upon a parapet of veined marble. His hair is long, fair, and wavy, and He looks full at the spectator, holding His Mother's cloak with the left hand, and a pomegranate in the right. Two cherubim with many-coloured wings look down from the top corners. In the background to left is an overhanging mass of rocks and a poplar tree, to right a cypress and distant hill town.

The Madonna's cloak on her left side has been enlarged, incidentally correcting the narrowness of the shoulders.

Panel, 18¼ by 14 inches (exclusive of frame, a plain moulding, which is part of the panel).

Bought in Rome, in the street (Via Babuino), by the late Charles Butler, who parted with it in 1891 to the present owner.

Exhibited under the name of Fiorenzo di Lorenzo at the Burlington Club in 1893 (Signorelli Exhibition) and 1899; in 1910 (Umbrian Exhibition) as Antoniazzo.

A Madonna, probably from the same cartoon, is in the possession of M. Spiridion, Paris.

Bibliography:

B. Berenson, *Central Italian Painters*, p. 134.

Catalogue of the Signorelli Exhibition, Burlington Fine Arts Club, p. ix.

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 280, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 30 (with reproduction).

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. ii, p. 268 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Umbrian Exhibition, Burlington Fine Arts Club, Plate II.

LUCA SIGNORELLI

1441-1523

43. MADONNA AND CHILD

HALF life-size. The Virgin in profile to right, with her hair in a simple plait down her back, bends over the Child, Who is nude, and seated on her knees gazing at the spectator. Her left hand supports His body while her right lightly touches His hands. Background of gold covered with elaborate arabesques; amorini striding in circles and climbing in scrolls, and busts of Julius Caesar and Domitian in the top corners.

Panel, 20¼ by 18½ inches.

From the Casa Tommasi, Via Dardano, Cortona.

The design is repeated in the Madonna of the Roscoe Collection at Liverpool, but with a landscape background.

Exhibited at the Burlington Fine Arts Club in 1893 (Signorelli Exhibition) and 1910 (Umbrian Exhibition).

Exhibited at the New Gallery, 1893-4.

Bibliography:

B. Berenson, *Central Italian Painters*, p. 249.
Catalogue of the Signorelli Exhibition, Burlington Fine Arts Club, p. x.
Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 116, n. 5 (with reproduction).
M. Cruttwell, *Luca Signorelli* (London, 1899), p. 131.
L. Cust, in *Les Arts*, October 1907, p. 30 (with reproduction).
C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 170, and in *L'Arte*, xiii, 302.

R. E. Fry, in *The Burlington Magazine*, xvi, 268, 273.

J. P. Richter, in *Repertorium*, xvii, 240.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. ii, p. 406, n. 1.

R. Vischer, *Luca Signorelli und die italienische Renaissance* (Leipzig, 1879), p. 260.

Reproduced in:

Illustrated Catalogue of the Umbrian Exhibition, Burlington Fine Arts Club, Plate XII.

LUCA SIGNORELLI

1441-1523

44. THE JOURNEY TO EMMAUS

CHRIST in broad-brimmed yellow felt hat, and with a pilgrim's staff in His right hand, accosts the two disciples as they walk along the road. Landscape background.

Panel, 7 by $7\frac{1}{2}$ inches.

45. THE SUPPER AT EMMAUS

CHRIST is seated at the table, with the two disciples on either hand, at the moment when He is known of them by the breaking of bread. A flask of red wine and glasses are upon the table.

The climax of the episode is seized and accentuated by high lights upon the faces and figures of Christ and the disciple on the right, piercing the atmosphere of the room.

Panel, $7\frac{1}{4}$ by $10\frac{3}{4}$ inches.

Part of a predella. From the Casa Tommasi, Cortona.

Exhibited at the Burlington Fine Arts Club in 1893 (Signorelli Exhibition), and 1910 (Umbrian Exhibition).

Bibliography:

B. Berenson, *Central Italian Painters*, p. 249.

Catalogue of the Signorelli Exhibition, Burlington Fine Arts Club, p. xi.

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 116, n. 7.

M. Cruttwell, *Luca Signorelli*, p. 131.

L. Cust, in *Les Arts*, October 1907, p. 30.

C. J. Ffoulkes, in *L'Arte*, xiii, 302.

R. E. Fry, in *The Burlington Magazine*, xvi, 273.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. ii, p. 406, n. 1.

R. Vischer, *Luca Signorelli*, p. 260.

Reproduced in:

Illustrated Catalogue of the Umbrian Exhibition, Burlington Fine Arts Club, Plate XIII.

UNKNOWN

c. 1475

46. THE CRUCIFIXION

CHRIST hangs upon the Cross at the point of death, the blood spouting from his side and dripping from his hands and feet. He wears a rose-coloured loin cloth. His mother stands on the left with eyes upraised, wearing a gray-purple dress and blue cloak. St. John stands on the right in yellow dress and crimson cloak, his fingers clasped and looking up.

By a contemporary of Fiorenzo di Lorenzo and Antoniazzo.

Tempera. Panel, much worm-eaten, with pointed top; a plain moulding, with traces of gilding, forms a frame. Height, from apex to base (including moulding), 22½ inches, width 17½ inches.

From the Palazzo Massimo, Rome.

UNKNOWN

c. 1500

SCHOOL OF FIORENZO DI LORENZO

47. THE MADONNA OF CASA VERITÀ

THE Virgin stands, half life-size, three-quarter length, and supports the Child sitting upon her crossed hands. Her blue-black cloak is edged with a band of yellow. Her head, nearly three-quarter face to right, is inclined towards His, and she looks down in thought. He looks away and His hand is raised to bless. In the background on the right is a steep hill in shadow with tall trimmed poplars; and behind the Virgin, to left, a rounded hill with trees and bushes touched with sunlight. Her type is fair, with pale greenish shadows in the flesh tones and her hair is gathered into a knot at the back, and covered with a thin veil. Under-painting of *terra verde*. Dark lines are visible of the drawing, upon the gesso, of the hands and feet of the Child and the hands of the Madonna. The carnations in the flesh tones, if they were ever finished, have flown. The design seems to have been a property of the atelier of Fiorenzo and repeated by Pintoricchio and other scholars whose names are unknown.

Panel, 19 by 14½ inches.

In the original carved blue and gold frame, with pillars; inscribed "Regina Cœli," and with the arms of the Verità family of Verona.

From the Collections of Edward Cheney and F. Capel Cure.

Exhibited at the Burlington Fine Arts Club (Umbrian Exhibition), 1910.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 274, n. 1.

L. Cust in *Les Arts*, October 1907, p. 30.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. ii, p. 716 (with reproduction) (attributes it to Antonio da Viterbo).

Reproduced in:

Illustrated Catalogue of the Umbrian Exhibition, Burlington Fine Arts Club, Plate XXVIII.

UNKNOWN

c. 1500

SCHOOL OF FIORENZO DI LORENZO

48. CHRIST APPEARING TO HIS DISCIPLES

IN the centre Christ floats in the air, in glory, surrounded by eight cherubim. He is clad in crimson robe and flowing blue cloak arranged in angular folds at His feet as if He were enthroned on solid earth. He holds a globe in His left hand and His right is raised to bless. Below, on the left, is a group of six apostles, two kneeling and four standing, their figures relieved against a dark green hill with a castle on the top and tall trimmed poplars. On the right is a second group of six, one kneeling, four standing, and one seated, and a hill behind them covered with bushes and tall poplars lit by the westering sun. Between the two groups, through the fork of the two hills, a miniature landscape is visible of the broad valley of the Upper Tiber, with trees in the middle distance and conical blue hills against a pale yellow horizon, in the clear morning light.

Panel, with a narrow pilaster painted on either side, $11\frac{3}{4}$ by $21\frac{3}{4}$ inches. Part of a predella.

From the collection of Charles Butler, where it was attributed to Filippino Lippi. Christie's, 1911.

SCHOOL OF PERUGINO

c. 1500

49. THE ADORATION OF THE MAGI

ON the right the Virgin is seated with the Child in an open stable; St. Joseph stands by, leaning on a staff, and behind are the ox and the ass shut in by a paling. A king kneels in the centre, and behind him, outside on the left, are the two other kings with horses and attendants. In the centre background are two youthful Raphaelesque figures standing, one with a long staff, the other with hands joined in prayer. Composition of sixteen figures.

Landscape background, with water, in the broad valley of the Upper Tiber fringed by hills.

Panel, 13 by 23½ inches.

The drawing for the Holy Family, with the paling indicated behind, in pen or bistre heightened with white on prepared paper, was formerly in the Bale Collection, and subsequently No. 11 of the collection of Ch. Fairfax Murray (catalogue, privately printed, London, 1904, with reproductions by Braun et Cie, Paris) now in the Pierpont Morgan Collection, New York.

Exhibited at the Burlington Fine Arts Club (Umbrian Exhibition), 1910.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 30.

BERNARDINO DI MARIOTTO

c. 1475-1566

50. THE SALUTATION

COMPOSITION of seven figures. In the right centre Mary and Elizabeth are standing, in profile, with their right hands clasped, against the full light from a wide open doorway in the house of Zacharias. Behind Mary, on the right, are two maidens each bearing a vase of classical form. Behind Elizabeth stands Zacharias, with full double-pointed white beard, in front of a pillar in the half-light, leaning on his staff; and behind are two young men conversing, clad in striped hose and doublets with slashed sleeves.

51. THE MARRIAGE OF THE VIRGIN

COMPOSITION of sixteen figures with architectural background. In the right centre the high priest with full double-pointed white beard is seated with his back to an archway through which the daylight enters. On either side stand Joseph and Mary, and the high priest is about to join their

hands. Behind Joseph is a group of eight suitors breaking their rods, and behind Mary are five maidens, tall and self-conscious. Each group is broken by a pillar in the foreground.

In his later style showing the influence of Luca Signorelli.

Painted in oil with strong colouring and dark shadows.

Panels, $9\frac{1}{2}$ by $22\frac{1}{4}$ inches. Parts of a predella.

From Perugia.

Exhibited at the Burlington Fine Arts Club (Umbrian Exhibition), 1910.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, ed. T. Borenius, v, 419, n. 1.

TOMMASO ALENI DA CREMONA

flor. 1515

52. MADONNA AND CHILD

THE figure of the Virgin, three-quarter length, under life-size, is seated three-quarter face to left, holding the child in her lap. Dark crimson dress, dark blue cloak with shot green and pink lining. Landscape background of a broad valley. Inscribed on a small scroll in centre at bottom, "Thomas de Fadinis."

The composition is taken from Perugino, like that of the picture by L'Ingegno, No. 1220 in the National Gallery signed A. A. P., but the colouring shows the influence of the School of Ferrara. Crowe and Cavalcaselle, *History of Painting in North Italy*, original edition, ii, 450, note; new edition, iii, 345, n. 1, mention a Virgin and Child signed "Tomas [*sic*] de Fadinis" that passed about 1870 out of the Piccenardi Collection into that of Signor Baslini at Milan, and which may be identical with this picture.

Panel, 28 by 20 inches.

Exhibited at Burlington House, 1887.

Exhibited at the Burlington Fine Arts Club (Umbrian Exhibition), 1910.

Bought from Martin Colnaghi, 1885.

Bibliography:

Crowe and Cavalcaselle, *loc. cit.*

L. Cust, in *Les Arts*, October 1907, p. 30.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. ii, p. 752, n. 1.

UNKNOWN

c. 1510

53. THE BAPTISM OF ST. AUGUSTINE

THE scene is laid in a crypt, or low vaulted church with two rows of columns, in Milan, where St. Augustine was baptized by St. Ambrose on Easter Eve, A.D. 387. Composition of twenty figures in three groups.

In the central colonnade St. Augustine, nude save for a loin cloth, is receiving the water of baptism from St. Ambrose in mitre, alb, and cope: two acolytes, one in scarlet and the other in brown, stand behind St. Ambrose, and behind St. Augustine stand St. Alipius, his friend, and Adeodatus his son, aged fifteen, who were baptized with him. In the right-hand colonnade are St. Augustine's mother, St. Monica, and St. Ambrose's sister, St. Marcellina—part of a group of six women. In the left colonnade are a party of bystanders, six young men with long hair, and two older with beards, all in gay costume of the period. The use of scarlet is characteristic of the artist.

54. THE TEACHING OF ST. AUGUSTINE

THE scene is again laid in a crypt or low vaulted church with two rows of columns. Composition of thirteen figures in three groups.

In the central colonnade St. Augustine, wearing the habit of the Austin Friars, stands teaching and (probably) confuting Manichaeans: his mother and an acolyte in black cassock stand behind, and six listeners in front, three on either side of him. In the left colonnade are two figures, one a Manichaean scowling and biting his forefinger, and in the right colonnade two more bystanders, all in the dress of the period.

Two panels of the predella of an altar-piece, as yet unidentified, belonging to a church of the Austin Friars. Each panel, 11 by 17½ inches. The large, somewhat beady eyes, are appropriated from the Sienese; but the composition is Perugian.

Attributed by Crowe and Cavalcaselle to Pintoricchio or one of the assistants in his school.

From the Collection of the Earl of Dudley, 1892, and Sir William Farrer, 1912.

Exhibited at the New Gallery, 1893-4.

Bibliography:

Crowe and Cavalcaselle, *Painting in Italy*, original edition, iii, 229; ed. T. Borenius, v, 416.

SCHOOL OF FERRARA-BOLOGNA

COSIMO TURA

c. 1430-1495

55. THE FLIGHT INTO EGYPT

IN the centre the Virgin, with the Child asleep in her arms, is seated on the ass which turns its head seeking for a blade of grass. On the right is St. Joseph in green shirt and scarlet cloak, holding the bridle in his left hand and a staff in his right. In the background day is breaking red over a desert landscape and rocks.

Panel, circular, $14\frac{1}{2}$ inches.

From the Graham Collection. One of a series of five tondini which formed part of the altar of S. Maurelio in S. Giorgio fuori le mura at Ferrara. Two more are in the town gallery at Ferrara, and the last two in America, at Harvard, and at Boston in the Collection of Mrs. Gardner.

Exhibited at Burlington House 1875 and 1887.

Exhibited at the Burlington Fine Arts Club (Ferrarese Exhibition), 1894.

Bibliography:

B. Berenson, *North Italian Painters of the Renaissance* (1907), p. 297.

Illustrated Catalogue of the Ferrarese Exhibition, Burlington Fine Arts Club (1894), p. xv and Plate III.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, ii, 230, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 22.

F. Harck, in *Jahrbuch der königlich preussischen Kunstsammlungen*, ix, 36.

Morelli, *Die Galerie zu Berlin* (Leipzig, 1893), p. 51.

A. Venturi, in *Archivio storico dell' arte*, ser. i, vol. vii, pp. 92, 94, with reproduction; *idem*, in *L'Arte*, xi, 420 *sq.*; *Storia dell' arte italiana*, vol. vii, pt. iii, p. 546 (with reproduction).

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 366.

ERCOLE DE' ROBERTI

c. 1450-1496

56. SS. CATHERINE AND JEROME

TWO small full-length figures of saints on separate panels, parts of an altar-piece. St. Jerome in full red robes, with cardinal's hat, as one of the doctors of the church, stands in a niche reading a book. St. Catherine stands facing three-quarters to left in crimson dress and large blue cloak arranged round her in angular folds, her right hand on the wheel and a book in her left.

Panels, $10\frac{1}{2}$ by $3\frac{1}{2}$ inches.

From the collection of Reginald Cholmondeley, Condover Hall, Shropshire. Two more panels, parts of the same altar-piece, SS. Michael and Apollonia, are in the Louvre, bequeathed by Mme. la Baronne Nathaniel de Rothschild. Formerly ascribed to Francesco Cossa (c. 1435-c. 1480) on the strength of the pouting lips of S. Catherine, which resemble those of the Madonna in Cossa's altar-piece in the Bologna Gallery. Prof. Venturi has recently endorsed this attribution.

Bibliography:

B. Berenson, *North Italian Painters*, p. 213.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, ii, 246, n. 3.

L. Cust, in *Les Arts*, October 1907, p. 22.

A. Venturi, in *L'Arte*, xi, 424 *sq.*; *Storia dell' arte italiana*, vol. vii, pt. iii, p. 597 (with reproduction).

FRANCESCO FRANCIA

1450-1518

57. MADONNA AND CHILD WITH ST. FRANCIS

THE nude figure of the child forms the centre of the group, relieved against the red dress, blue skirt and darker blue cloak of His mother. He is seated on her right knee and leans back across her figure supported by her left hand. He turns His head and extends His left hand towards St. Francis, who stands on the right, in the gray dress of his order, with bended head and hands joined and holds a slender staff with a cross at the top. The Virgin in a reverie looks away to the left with half-closed eyes.

Green landscape background, with a grove of trees on the left, rising into distant blue hills.

Panel, 24¼ by 19½ inches.

From the Facchinetti Collection at Lucca and that of Sir Thomas Carmichael, Bart. (1902).

Exhibited Royal Academy Winter Exhibition, 1910.

Bibliography:

B. Berenson, *North Italian Painters*, p. 222.

Crowe and Cavalcaselle, *History of Painting in North Italy*, ed. T. Borenius, ii, 285, n. 1.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. iii, p. 929 (with reproduction).

LORENZO COSTA

1460-1535

58. PIETÀ

THE body of Christ, facing, rests on the edge of the tomb; on either side an angel kneels, one in crimson, the other in gray-purple tunic and yellow drapery lined with green. All trace of pain is past. The angels mutely minister, their figures relieved against a blue sky, and tenderly touch His body, against the day they know He will rise again.

Panel, 22 by 28½ inches.

From the Graham Collection.

Exhibited at Burlington House, 1887.

Exhibited at the Burlington Club (Ferrarese Exhibition), 1894.

Bibliography:

B. Berenson, *North Italian Painters*, p. 203.

Illustrated Catalogue of the Ferrarese Exhibition, Burlington Fine Arts Club, p. xx.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, ii, 262, n. 5.

L. Cust, in *Les Arts*, October 1907, p. 22.

F. Harck, in *Repertorium*, xvii, 314.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. iii, p. 780 (with reproduction).

LORENZO COSTA

1460-1535

59. THE BAPTISM OF CHRIST

TWO three-quarter-length figures slightly under life-size. Christ, to the left, stands facing, seen to the knees, with joined hands, and nude, save for a loin cloth; to the right St. John Baptist, with bare right arm outstretched, pours water from a cup over His head. St. John is clad in purple shirt shot with gray, and crimson cloak lined with green. Landscape of a wide valley with cattle, water, and distant hills.

Prof. Venturi has suggested the name of Chiodarolo.

Panel, 36½ by 52½ inches.

From the Graham Collection.

Exhibited at the Burlington Fine Arts Club (Ferrarese Exhibition), 1894.

Bibliography:

B. Berenson, *North Italian Painters*, p. 203.
Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, ii, 262, n. 5.
F. Harck, in *Repertorium*, xvii, 314.
A. Venturi, in *L'Arte*, xi, 430; *Storia dell' arte italiana*, vol. vii, pt. iii, p. 780 (with reproduction).

DOSSO DOSSI

c. 1479-1542

60. CIRCE

THE sorceress is represented crowned with flowers, half sitting, half standing, to left beneath a group of trees, and nude except for green drapery that falls over her left leg; she points to a stone tablet of laws held with her left arm. Around are her lovers changed to birds and beasts, a greyhound, a white puppy, a stag with horns in the velvet, a hawk, an owl, two lions, and a spoonbill. Her familiar hind stands before her, and at her feet is an open book of spells. Wooded landscape and buildings to the left, against a horizon flushed with light and blue sky. Probably an early work and painted under the inspiration of Giorgione and Titian. The choice and treatment of the subject suggest a sense of humour in Dosso.

Canvas, 38 by 52 inches.

From the Graham Collection.

Exhibited at the Burlington Fine Arts Club (Ferrarese Exhibition), 1894.

Exhibited at Burlington House, 1896.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Painted possibly for Alfonso D'Este of Ferrara about the date of Bellini's and Titian's four masterpieces.

The pose of Circe may be compared with an engraving of Giulio Campagnola, "The Shepherd," which Dosso might have seen: or else both may have an earlier source in common.

Frau Mendelsohn suggests that the subject of this picture is taken from Ariosto's *Orlando Furioso* and that it represents the wicked sorceress Alcina, who turned her lovers into birds and beasts whereas Circe turned hers into swine. If this ingenious surmise is correct, the Circe of the Borghese Gallery represents the good fairy Melissa.

Bibliography:

B. Berenson, *North Italian Painters*, p. 209.

Illustrated Catalogue of the Ferrarese Exhibition, Burlington Fine Arts Club, p. xxx and Plate XVII.

L. Cust, in *Les Arts*, October 1907, p. 22 (with reproduction).

F. Harck, in *Repertorium*, xvii, 315.

H. Mendelsohn, *Das Werk der Dossi* (Munich, 1914), pp. 64 *sq.* and frontispiece.

L. Venturi, *Giorgione e il giorgionismo* (Milan, 1913), pp. 195 *sq.*

W. C. Zwanziger, *Dosso Dossi* (Leipzig, 1911), pp. 65 *sq.* (with reproduction).

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 635.

Illustrated Catalogue of the National Loan Exhibition, Grafton Galleries, 1909-10.

CORREGGIO

1494-1534

61. CHRIST'S FAREWELL TO HIS MOTHER BEFORE HIS PASSION

FOUR full-length figures about one quarter life-size. Christ kneels on the left with bent head and folded arms, clad in white with crimson mantle; before Him is His mother fainting into the arms of one of the Maries. St. John stands behind in the centre with clasped hands in straw-coloured garment and red cloak. On the right is a building with classical columns; on the left, distant blue landscape with the sea of Galilee and islands and a river flowing out.

The figure of St. John was at first, apparently, drawn taller, but was shortened or else his head more bent, in the course of the execution. Also the foreshortening of the right arm and the head of the Mother with upturned palm appear to have given trouble and to have been corrected more than once.

Canvas, $33\frac{1}{2}$ by $29\frac{1}{2}$ inches.

Mentioned by Lanzi as being in Milan in his time (1790-1800).

Acquired in Florence from the heirs of Professor Parlatore.

Exhibited at the Burlington Fine Arts Club (Ferrarese Exhibition), 1894.

Exhibited at Burlington House, 1896.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Bibliography:

B. Berenson, *The Study and Criticism of Italian Art*, i, 34 *sq.*; *idem*, *North Italian Painters*, p. 199.

L. Cust, in *Les Arts*, October 1907, p. 22.

G. Frizzoni, *Arte italiana del rinascimento* (Milan, 1891), p. 356.

R. E. Fry, in *Rassegna d'Arte*, x, 37.

G. Gronau, *Correggio* (*Klassiker der Kunst*, vol. x) pp. xviii and 12.

F. Harck, in *Repertorium*, xvii, 317.

Lanzi, *Storia pittorica della Italia* (Florence, 1822), iv, 59.

T. Sturge Moore, *Correggio* (London, 1906), pp. 54 *sq.* (with reproduction).

Morelli, *Italian Painters*, ii, 150 (with reproduction); *idem*, *Die Galerie zu Berlin*, p. 87.

C. Ricci, *Antonio Allegri da Correggio* (London, 1896), p. 103 (with reproduction).

H. Thode, *Correggio* (Bielefeld and Leipzig, 1898), p. 29 (with reproduction).

G. Tiraboschi, *Biblioteca modenese*, vi (1786), p. 287.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. iii, pp. 1169-1171 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Ferrarese Exhibition, Burlington Fine Arts Club, Plate XX.

Illustrated Catalogue of the National Loan Exhibition, Grafton Galleries, 1909-10.

S. Reinach, *Répertoire de peintures*, i, 391.

MILANESE SCHOOL

BERNARDINO LUINI

(?) 1475-1532

62. THE NATIVITY

IN the centre the Infant Christ, almost in profile to the left, lies in a manger of wattled twigs. Before Him kneels the Virgin three-quarter face, turned to right, in type reminiscent of Borgognone. She supports His head, while St. Joseph, kneeling on the right, supports His body with a bundle of hay. Behind, on the left, stands a shepherd with a lamb, in profile, intent on the scene. In the centre behind are the ox and the ass, and through the stable window above is seen the angel in a circle of light appearing to the shepherds, and a landscape with sheep and sheds and trees. Figures under life-size. Of his middle period.

Panel, 69 by 47 inches.

The altar-piece of the Maestri family of Milan.

From the Passalacqua Collection, Villa Moltrasio, Como.

Bought from the late Charles Butler in 1891.

Exhibited at the New Gallery, 1893-4.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Bibliography:

L. Beltrami, *Luini* (Milan, 1911), p. 339 (with reproduction).

B. Berenson, *North Italian Painters*, p. 247.

Illustrated Catalogue of the Milanese Exhibition, Burlington Fine Arts Club (1899), p. lxvii.

L. Cust, in *Les Arts*, October 1907, p. 22 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 258; and in *L'Arte*, xiii, 304.

G. Frizzoni, in *Gazette des Beaux-Arts*, ser. iii, vol. xx (1898), p. 399.

G. C. Williamson, *Bernardino Luini* (London, 1899), p. 103.

BERNARDINO LUINI

(?) 1475-1532

THE STORY OF THE MARTYRS OF THE VAL DI NON

THREE panels containing five scenes from the lives of SS. Sisinnius Deacon, Martyrius Lector, and Alexander Ostiarius.

63. (1) The Vow of the Three Friends.

The three missionaries, in the garb of pilgrims (as befits Greeks of Cappadocia), are shaking hands and setting forth. In the background they are seen in a ferry-boat crossing the water, beyond which are the gates of a city.

Panel, 12½ by 18 inches.

64. (2) The Ordination.

(Left-hand compartment of second panel.) The three friends, kneeling before Vigilius, Bishop of Trent, in the presence of a lady and six others, are being ordained, Sisinnius in the red dalmatic as deacon, Martyrius and Alexander in white, as lector and ostiarius.

(3) The Altar of Saturn.

(Centre and larger compartment of second panel.) Sisinnius, vested after the fashion of the Ambrosian rite with the stole fastened outside the dalmatic, is rebuking a sacrifice to the local

Rhoetic agricultural deity, whose cult, when the district became Latinized, had been identified with that of the Roman Saturn. The god is represented by a bronze statue, crowned, and holding a scythe, upon an altar within which a fire is burning. Behind Sisinnius, on the left, are Martyrius and Alexander, on the right the pagan priest and others murmuring. The scene is a glade among wooded hills.

(4) The Martyrdom of Martyrius and Alexander.

(Right-hand compartment of second panel.) Martyrius and Alexander are kneeling in a wood surprised by three armed men, one of whom stabs his victim in the back as he kneels; the lady appears again in the background.

Panel, 12½ by 38½ inches.

65. (5) The Martyrdom of Sisinnius.

The three martyrs are being dragged with ropes by soldiers, Martyrius and Alexander already dead, but the deacon still alive, and his hands joined in prayer; in the background is seen their church.

Panel, 12½ by 18 inches.

The story of these saints has been elucidated by Mr. G. McNeil Rushforth: Vigilius was elected Bishop of Trent, A.D. 388 (*Acta Sanctorum*, June, vol. v, p. 165). His letters, written subsequently to Simplicianus, Bishop of Milan, and to John Chrysostom at Constantinople (Ruinart's *Acta Sincera*, ed. 1859, p. 623), give an account of this missionary enterprise of his, and how Sisinnius with two brothers, Martyrius and Alexander, all three Greeks from Cappadocia, were found, about the year 397, to undertake to preach the gospel in the ancient valley of

the Anauni, the Val di Non, which opens out on the left as you ascend the course of the Adige, some miles above Trent. It was a custom of the valley, descending from the Roman Ambarvalia, to go in procession on the 29th of May round the fields, and to offer sacrifice with the object of invoking the blessing of Saturn on the growing crops. Sisinnius, his friends and converts, were present and refused to join the festival. The crowd attacked them; Sisinnius was struck on the head but escaped for that night. The people, however, were determined to rid themselves of the danger to their local prosperity. Early next morning they assembled and broke open the missionaries' church and hospitium. The three friends were despatched one after the other and dragged to the temple of Saturn, where their bodies were burnt on a pile made of the timber of their ruined church. Santo Sisinnio is a not uncommon dedication for churches in the region between the Po and the Alps, and his festival is still kept on the 29th May.

From the Passalacqua Collection, Villa Moltrasio, Como. Bought from the late Charles Butler in 1891.

Predella of the altar-piece, formerly in the Torriani Chapel of the church of La Torre, Mendrisio. The centre panel is now in the possession of La Contessa Elisa Trivulzio Scotti in Milan —the Madonna enthroned with SS. Sisinnius and Martinus (of Tours), God the Father above in the arched top and a beggar on the steps of the throne. Luini seems to have mistaken S. Martyrius (or Martirius) for S. Martinus, and to have gone on to identify him with St. Martin of Tours. Four, out of six, small panels of figures completing the altar-piece, viz.: SS. Stephen (?), Anne, Catherine, and Maurice (or Liberalis), were acquired in Milan by Mr. Joseph Ruston, of Lincoln, and dispersed at Christie's at the sale of his collection.

Exhibited at the New Gallery, 1893-4.

Exhibited at the Burlington Fine Arts Club, 1898.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Bibliography:

L. Beltrami, *Luini*, pp. 314 *sq.* (with reproductions).

B. Berenson, *North Italian Painters*, p. 247.

Illustrated Catalogue of the Milanese Exhibition, Burlington Fine Arts Club, pp. lxvi *sq.* and Plate XXIII.

L. Cust, in *Les Arts*, October 1907, p. 22 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 258, and in *L'Arte*, xiii, 304.

G. Frizzoni, in *Gazette des Beaux-Arts*, ser. iii, vol. xx, p. 399.

G. Pauli, in *Zeitschrift für bildende Kunst,* ser. ii, vol. x (1899), p. 149.

G. McN. Rushforth, in *The Guardian*, July 6, 1898, p. 1047.

A. Venturi, in *L'Arte*, i, 316 *sq.*

G. C. Williamson, *Bernardino Luini*, pp. 87-89, 102 *sq.*

For the legend see *Acta Sanctorum*, tom. vii Maii, or tom. vi, pp. 388-400 (Venice edit.); and also *Bibl. Hagiogr. Latina*, Nos. 7794-7798.

Reproduced in:

S. Reinach, *Répertoire de peintures*, ii, 657; iii, 612.

BERNARDINO LUINI

(?) 1475-1532

66. PORTRAIT OF A LADY

HALF-LENGTH, life-size, figure facing, dark gray dress, and white embroidered chemisette. On the back of her head is a large circular fleecy head-dress; in her right hand is a pet marten; the left hand fingers a gold chain that hangs round her neck and to which is attached a jewelled cross. Green curtain behind.

Panel, 29 by 21½ inches.

From the Leyland Collection.

Exhibited at the New Gallery, 1893-4.

Exhibited at the Fair Women Exhibition, 1895.

Exhibited at the Burlington Fine Arts Club, 1898.

Exhibited at Burlington House, 1910.

Exhibited at the Grosvenor Galleries, 1913.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282 *sq.*

L. Beltrami, *Luini*, pp. 581, 586 (with reproduction).

B. Berenson, *North Italian Painters*, p. 247.

L. Cust, in *Les Arts*, October 1907, p. 22 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 258 (with reproduction), and in *L'Arte*, xiii, 309.

G. Frizzoni, in *Gazette des Beaux-Arts*, ser. iii, vol. xx, p. 399 (with reproduction).

G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x, p. 149.

H. Ulmann, in *Repertorium*, xvii, 320.

A. Venturi, in *L'Arte*, i, 317.

G. C. Williamson, *Bernardino Luini*, p. 103.

Reproduced in:

Illustrated Catalogue of the Milanese Exhibition, Burlington Fine Arts Club, Plate XXVI.

ATTRIBUTED TO

GIAMPETRINO

flor. 1510-1530

67. MADONNA AND CHILD AND S. GIOVANNINO

SMALL full-length figure of the Virgin seated nearly in profile to the right and holding the Child on her lap; He is bending, with right hand in the act of blessing, towards the infant St. John who kneels and holds the Cross. Landscape with rocks and a pool and distant hills seen through a window on the right.

The design is adapted from Leonardo. The execution displays numerous *pentimenti*, which in the course of time have become visible: for instance, in the outline of the Virgin's head, her hair, and her hands; in the forehead of the Child, his uplifted forefinger, and left foot; in the fingers of the infant St. John, and his head which has been lowered nearly half an inch.

Heretofore attributed to Martino Piazza of Lodi on the strength of certain resemblances in the execution to the St. John the Baptist in the National Gallery, signed MP.

Panel, 29½ by 22 inches.

Sold at Christie's under the name of Aurelio Luini and bought by Charles Butler, who parted with it in 1891 to the present owner.

Exhibited at the New Gallery, 1893.

Exhibited at the Burlington Fine Arts Club, 1898.

Exhibited at Burlington House, R.A. Winter Exhibition, 1895 and 1910.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 283.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. i, vol. vii, p. 258, and in *L'Arte*, xiii, 305.

G. Gronau, in *Repertorium*, xviii, 230

MARCO DA OGGIONO

c. 1470-1530 (?)

68. MADONNA AND CHILD AND ST. JOHN THE BAPTIST

THE Virgin is seated, facing, on the ground, in scarlet dress, with the Child in her lap and gives Him the breast; St. John stands on the right in profile in adoration with the cross, a shirt of skins looped over his bare shoulder, and wearing an orange cloak. Figures less than half life-size.

Panel, 20½ by 16¼ inches.

Exhibited at the Burlington Fine Arts Club, 1898.

Bibliography:

B. Berenson, *North Italian Painters*, p. 274.
G. Frizzoni, in *Gazette des Beaux-Arts*, ser. iii, vol. xx, p. 303.
G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x, p. 114.
A. Venturi, in *L'Arte*, i, 318.

VENETIAN AND KINDRED SCHOOLS

UNKNOWN

c. 1400

69.

THE Virgin is clad in gold brocade and wears a blue cloak *semé* with stars and lined with orange. A white linen veil is over her head. She is seated on gold brocade spread upon a rock, and holds the Babe nude on her lap, lying on His back and holding His right ankle in His left hand, while He turns His head to look away to the left.

Gold background of arabesques with decorative border, the gold being laid upon orange-red ground and elaborately *pointillé*. The halo of the Virgin is ornamented with the symbol of a spreading oak tree.

A moulding surrounds the panel and frames the picture, which measures 16½ by 11¼ inches, or, including the moulding, 19½ by 14⅜ inches.

Bought in Rome, under the attribution of "Venetian School."

CARLO CRIVELLI

c. 1430-*c.* 1493

70. MADONNA AND CHILD

THE Virgin, a small full-length figure, facing to the left, is seated on a red and white marble throne. She wears a pale red dress under a gold brocade mantle lined with green and coming up over her head, which is covered with a white veil. She supports the Child, in gold dress and white sash, standing on her lap and turning eagerly to the right in the act of blessing, with arms outstretched towards some saint who was doubtless depicted in the adjoining panel of a polyptych. Behind her is a pale red hanging of watered silk, and behind the throne a background of gold pomegranate pattern. Two pears and a fly are on the step, which is fractured, of the throne, and on the step is inscribed: "CAROLVS CRIVELLVS VENETVS PINSIT 1472."

Panel, 38 by 17 inches.

From the Marland and Graham Collections.

Exhibited at Burlington House, 1875 and 1887.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

B. Berenson, *The Venetian Painters of the Renaissance* (third edition), p. 106; *idem*, *The Study and Criticism of Italian Art*, i, 102 *sq.*

T. Borenius, in *Rassegna d'arte*, xii, 88 (with reproduction).

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 84, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 3 (with reproduction).

R. E. Fry, in *Rassegna d'arte*, x, 36.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii (1895), p. 165.

G. McN. Rushforth, *Carlo Crivelli* (London, 1900), p. 46 and frontispiece.

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. iii, pp. 362, 369 (with reproduction).

L. Venturi, *Le origini della pittura veneziana* (Venice, 1907), pp. 195 *sq.*

Reproduced in:

Illustrated Catalogue of the National Loan Exhibition, Grafton Galleries, 1909-10.

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, 1912, Plate VIII.

ANTONELLO DA MESSINA

c. 1430-1479

71. MADONNA AND CHILD

THE Virgin, slightly under life-size, stands behind a stone parapet, three-quarter face to left, looking down in a reverie with half-closed eyes. She wears a red and gold brocade dress; her blue cloak is gathered up over her head and falls in a bold straight line, scarcely broken by one small pleat, to her left arm. The Child is seated upon a green cushion on the parapet, nude, and folded in a brick-red shawl; He gazes past the spectator; the left arm encircles his mother's neck and his right hand is in her bosom.

Pale flesh tones with clear light-brown shadows; rose-leaf lips and cylindrical fingers with filbert nails.

Panel, 23 by 16 inches.

The composition and drawing were long ago recognized as akin to Antonello, and the name of the Vicentine painter, Marcello Fogolino, who died about 1550, was hazarded. A Madonna, allied in drawing and composition, is in the gallery at Verona, ruined and repainted, with a forged signature of Carpaccio.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910, under the name of School of Vicenza.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, under the name of Jacopo di Antonello on account of a similarity to the signed picture at Bergamo by Jacopo, son of Antonello.

Reproduced in the *Gazette des Beaux Arts*, Paris, March 1913, by Mr. Berenson who, after an elaborate analysis of characteristic details—signs of the individuality of Antonello all the surer because unconscious—traces its connection with the newly identified "Annunciation" at Syracuse, the two "Virgins of the Annunciation" at Palermo and Munich, a figure in the background of the "St. Sebastian" at Dresden, and other works of Antonello, and concludes that it was painted about 1475, soon after Antonello's first contact with Venice.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 283.

B. Berenson, *Lorenzo Lotto* (London, 1905), p. 52, n. 1; *idem*, in *Gazette des Beaux-Arts*, ser. iv, vol. ix, pp. 188 *sq.* (with reproduction).

T. Borenius, *The Painters of Vicenza* (London, 1909), p. 211; *idem*, in *The Burlington Magazine*, xvi, 347, and xxiii, 84; and in *Rassegna d'arte*, xii, 89 (with reproduction).

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, ii, 453, n. 1.

C. J. Ffoulkes, in *L'Arte*, xiii, 305.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, 1912, Plate XII.

VITTORE CRIVELLI

c. 1460-1502 (?)

72. MADONNA AND CHILD WITH TWO ANGELS

THE Virgin, half life-size, three-quarter face to left, in salmon and gold brocade bodice and skirt, transparent veil and rich gold brocade mantle with olive-green lining drawn over her head, stands, wearing a gold and jewelled crown, behind a stone parapet, upon which she holds the Child seated on a gold cushion. The bodice is cut low, to show the edge of her white chemisette, and is studded with large pearls; it opens into a V bordered with gold embroidery, and laced with red silk cord over green silk. A gold belt with buckle encircles her waist, and pearl studs in gold setting extend down the front of the skirt. Her mantle has a rich border of gold cord, jewels, and embroidery. The Child, seated three-quarter face to right, wears a white shirt with pale yellow waistband, and gazes past the spectator, holding a goldfinch, while His Mother looks down with half-closed eyes. Her hair is golden, her mouth small, the lips just parted.

The angel on the left stands nearly in profile to right with joined hands, and is clad in blue, with orange lining and gold borders; his head is relieved against the rusty gold of his left wing, and he looks down between Mother and Child.

The angel on the right, three-quarter face to left, is clad in yellow bordered with gold, his head relieved against his right wing of rusty gold.

The Child and the angels have each a string of pearls around their golden hair, and jewelled clasps on the forehead. The angels' wings point to the upper corners of the panel, whence a festoon hangs of leaves and fruit—a pomegranate, a plum, two pears, and a peach. The crown, pearls, and other ornaments are in relief. A painted book lies open on the parapet, with two cherries and a pink. Background of blue sky.

Signed in the shadow of the parapet: "OPVS . VICTORIS . CRIVELLV . VENETI ."

Panel, 21¼ by 15¾ inches.

Exhibited at the Burlington Fine Arts Club, 1902-3, and Early Venetian Exhibition, 1912.

Exhibited at Burlington House, 1908.

Bought in Rome.

The group of Mother and Child is represented, with some variations, in a Madonna by the same artist in the Budapest Gallery (Palffy Bequest, No. 24), signed "OPVS VICTORIS CRIVELLI VENETI."

Bibliography:

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 98, n. 4.

L. Cust, in *Les Arts*, October 1907, p. 3 (with reproduction).

A. Venturi, *Storia dell' arte italiana*, vol. vii, pt. iii, p. 396 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, 1912, Plate V.

GIOVANNI BELLINI

AND MARCO BASAITI

c. 1428-1516

73. ST. JEROME READING

SMALL full-length figure of St. Jerome on the right in profile, nude save for pale blue drapery which is tied on his left shoulder and round his loins. He is seated in his cell built in the mouth of a cave by a well, reading a book which lies open on a desk of rock, and turns a leaf with his right hand. His lion is by his side, and other dumb companions—a lizard among pebbles by the well, two rabbits playing on the grass by the cave's mouth, a squirrel on a flowery ledge, and a bird on a leafless tree growing out of the rock-strata. The saint is depicted from within the cave, and framed in the arch of it; in the middle distance, a hill is seen with towers and buildings and a bridge leading to it, and in the far distance the lagoon and an island with a monastery glistening in the sun under a brilliant blue mid-day sky. The light strikes full on the hermit saint and is reflected on the faces of rock.

The figure and features of St. Jerome, draped in a scarlet robe, are repeated by the master in the altar-piece in S. Giovanni

Crisostomo, Venice, dated 1513. In the landscape and accessories he may have been assisted by Basaiti.

Signed and dated in left bottom corner: "IOANNES BELLINVS MCCCCCV."

The pose of St. Jerome may be compared with that of Gentile Bellini's "St. Jerome with a Donor" in the Duomo at Monopoli (reproduced in Crowe and Cavalcaselle's *History of Painting in North Italy*, ed. Borenius); or both may have a common origin in a sketch by their father Jacopo.

Panel, 18½ by 15 inches.

From the Monson Collection.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

B. Berenson, *Venetian Painters*, p. 82; *idem*, *The Study and Criticism of Italian Art*, i, 113.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 273, n. 5.

L. Cust, in *Les Arts*, October 1907, p. 3.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 76.

R. E. Fry, in *Rassegna d'Arte*, x, 36 (with reproduction).

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 259.

W. von Seidlitz, in *Repertorium*, xviii, 210.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXIII.

S. Reinach, *Répertoire de peintures*, i, 561.

GIOVANNI BELLINI

c. 1428-1516

74. ALTAR-PIECE: THE VIRGIN AND CHILD, SS. CATHERINE AND LUCY, PETER AND JOHN THE BAPTIST

THREE-QUARTER-LENGTH figures under life-size. The Virgin sits in the centre, behind a marble balustrade, her head relieved against a dark gray curtain, holding the Child, Who leans back against her right arm. She is dressed in a rose-coloured tunic and wears over her head a blue cloak lined with light green shot with yellow. On either side of her are SS. Catherine (?) and Lucy, martyrs, with palm branches which curve upwards into the top corners of the picture,—St. Catherine, full-face, with a twist of pearls round her head, and St. Lucy three-quarters to left with myrtle wreath, and eyes downcast, holding a goblet of Venetian glass. On the left is St. Peter, three-quarter face to left in orange-brown cloak, with key and book, and on the right St. John the Baptist looking down with bended head three-quarter face to left, with cross and scroll "ECCE AGNVS DEI" and wearing a green cloak. A range of distant blue hills in the background. Signed, in cursive script, on a cartellino on the balustrade, "Ioannes Bellinus." The outlines of the figures, with draperies rounded instead of angular,

point to the old age of the master, and probably the years 1500-1505, between the "Baptism" in Sta. Corona at Vicenza, and the San Zaccaria altar-piece at Venice.

The features of St. Lucy, but in profile, and of St. Peter, but standing facing, reappear in the San Zaccaria altar-piece dated 1505; and those of St. John the Baptist, but more in profile, recur in the "Baptism" in Santa Corona, Vicenza, begun probably in 1500. The composition, a series of ovals with a unique arrangement of palms, the draperies bowed instead of angular, and generally the broad treatment, denote the same date, when the master was between 72 and 77 years of age.

Corrections are visible in the outlines of the heads of the two female saints, St. Lucy's having been finally brought half an inch lower on the panel, and both of them moved a little farther away from the Madonna.

Panel, 38 by 60 inches.

From the Wynn Ellis and Graham Collections.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, R.A. Winter Exhibition, 1879 and 1910.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 283.

B. Berenson, *Venetian Painters*, p. 82; *idem*, *The Study and Criticism of Italian Art*, i, 110 *sq.* (with reproduction).

L. Cust, in *Les Arts*, October 1907, pp. 3 *sq.* (with reproduction).

C. J. Ffoulkes, in *L'Arte*, xiii, 305.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 262.

Morelli, *Die Galerie zu Berlin*, p. 89 (with reproduction).

W. von Seidlitz, in *Repertorium*, xviii, 211.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXIV.

S. Reinach, *Répertoire de peintures*, i, 337.

Venetian Art. Thirty-six Reproductions of Pictures exhibited at the New Gallery, 1894-95 (London, 1895), p. 18.

Upon the whole question of the Bellini *atelier* after 1500, the catalogue of the Early Venetian Exhibition of the Burlington Fine Arts Club writes as follows:

"Too little is known of the secrets of the *atelier* and the parts taken by Basaiti, Catena, Bissolo, Marco Belli, Rondinelli, and others in the execution of orders. Probably, as in the case of Rubens, it depended on the importance of the patron, and the price, how much of the execution, the corrections, and the final touches was done by the hand of old Giambellino himself. This much is certain that Giambellino dominated his assistants so effectively that, in his studio they painted Bellinis. He sent these out signed as his own, and the output of his *atelier* comprised fewer poor school-pieces and pot-boilers than almost any other of the time. The individuality of his assistants, which vanished under the master's supervision, came out again when they painted on their own account." It may be added that most of the signed works of Basaiti and other pupils are surprisingly inferior compared with those in which they are supposed to have assisted their master.

GIOVANNI BELLINI

c. 1428-1516

75. THE INFANT BACCHUS

SMALL full-length figure of a boy seated, facing, on a rock in a meadow in blue dress and gazing wistfully at the spectator. His head is crowned with ivy; he wears long curls and holds a vase in his left hand. The stem of a vine grows hard by. Landscape background of distant blue hills.

Panel, 20 by 15 inches.

From the Leyland Collection, where it was catalogued as by Niccolò Giolfino. A replica on canvas was in the Habich Collection at Cassel, attributed to Giolfino, and is now in the Mond Collection.

The same infant Bacchus reappears, on a smaller scale and in profile, in Bellini's last picture, "The Feast of the Gods," finished in 1514, for Alfonso d'Este, Duke of Ferrara, and now at Alnwick Castle. The execution may be compared with that of the five Allegories in the Venetian Accademia.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

B. Berenson, *Venetian Painters*, p. 82; *idem*, *The Study and Criticism of Italian Art*, i, 113.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 275, n. 2.

L. Cust, in *Les Arts*, October 1907, p. 4 (with reproduction).

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 76.

W. von Seidlitz, in *Repertorium*, xviii, 210 *sq.*

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXV.

VITTORE CARPACCIO

c. 1465-1525?

76. A LADY READING

A LADY, gaily dressed in crimson and orange with white silk head-dress in the form of a turban round her fair hair, is seated in an enclosed marble balcony above a lake, in profile to left, reading a book. A halo is round her head, denoting a saint, perhaps St. Catherine of Alexandria who was a great student. In the background a landscape with lake and hills. A tall leafless poplar tree grows on the left, and another in full leaf on the right. The right-hand portion of a larger picture.

Panel, 30 by 19 inches.

The figure is repeated in the picture "The Birth of the Virgin" in the Bergamo Town Gallery.

A similar reading figure appears also in a drawing belonging to the Hon. Alfred Gathorne Hardy.

From Burleigh House. Acquired by "the travelling Earl of Exeter" in Italy between 1690 and 1700.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282.

B. Berenson, *Venetian Painters*, p. 101; *idem, The Study and Criticism of Italian Art*, i, 119 *sq.*

T. Borenius, in *Rassegna d'arte*, xii, 90 (with reproduction).

Sir S. Colvin, in *Jahrbuch der königlich preussischen Kunstsammlungen*, xviii, 196.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 211, n. 4.

L. Cust, in *Les Arts*, October 1907, p. 4 (with reproduction).

R. E. Fry, in *The Burlington Magazine*, xxi, 96.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 259.

G. Ludwig and P. Molmenti, *Vittore Carpaccio* (Milan, 1906), p. 224 (with reproduction).

W. von Seidlitz, in *Repertorium*, xviii, 211.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XV.

S. Reinach, *Répertoire de peintures*, i, 611.

BALDASSARRE CARRARI

flor. 1489-1519

77. THE ADORATION OF THE MAGI

IN the foreground, to the right, the Virgin is seated on the ground, turned three-quarters to the left. She wears a red tunic with light green sleeves, a blue mantle lined with pale violet, and a white embroidered head-dress. She supports with both hands the Infant Christ, Who is seated on her knee, with a white cloth loosely draped round Him, and stretches His hands towards the oldest of the Magi, a bald man with long white beard, who kneels in front of the Child, with his arms crossed. He wears a mantle of gold brocade; his crown is placed on the ground before him. Behind him stands the second Magus, in the act of taking off his turban with his right hand while holding a gold vase in his left; he has dark brown hair and beard and wears a green fur-lined cloak, a white tunic and red shoes. Further towards the left stands the third Magus, a youth with long fair hair, wearing a black cap adorned with pearls, a deep red jacket with gold galons, scarlet hose and yellow boots; he holds in his left hand a gold vase. A richly dressed page is kneeling by him, removing his spurs. Further back, to the left, are seen the horses of the Magi, one of which is held by a Moorish attendant. Behind the Virgin stands St. Joseph in yellow

tunic, deep red cloak and blue hood, holding the vase offered by the oldest of the Magi. Nearer the spectator are seen the heads of the ox and the ass, standing within a wattled fence. Behind the group of the Holy Family is a ruined building, through which, on the nearer side of a lake in the middle distance, are seen two shepherds walking by their flock. On the farther side of the lake the procession of the Magi is passing by a walled town; in the background is a range of hills. The sky, with stratus clouds, is coloured by the rising sun. Above, to the right, is seen the Star of Bethlehem. Signed on a *cartellino* on the fence in the foreground to the right:

BALDASAR
FORLIVIENSI
PINXIT.

Panel, 35 by 43 inches.

The earliest record of Baldasar of Forlì is in 1489 and in 1519 he was dead. Like his fellow countryman Niccolò Rondinelli of Ravenna, he came under Venetian influence. Some of the chevelures recall Crivelli, and the horses of the Magi are inspired by those of Carpaccio in S. Giorgio degli Schiavoni.

From the Graham Collection.

Exhibited at the New Gallery, 1894-5. No. 74.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Probably identical with a picture mentioned in the German edition of Crowe and Cavalcaselle (1873) as being in the possession of Signor Prospero Arrigoni of Bergamo, which they describe as showing an affinity with Rondinelli.

Bibliography:

M. H. Bernath in Thieme and Becker, *Allgemeines Lexikon der bildenden Künstler*, vi, 64.

B. Berenson, *The Study and Criticism of Italian Art*, i, 124.
Crowe and Cavalcaselle, *Geschichte der Italienischen Malerei*, v (Leipzig, 1873), p. 634, n. 36; *Painting in North Italy*, ed. T. Borenius, ii, 306, n. 1.
L. Cust, in *Les Arts*, October 1907, p. 6.
G. Frizzoni, in *Archivio storico dell' arte*, ser. i, vol. ii, p. 72.

Reproduced in:
Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XVII.

MARCO BELLI

c. 1480-1523

78. MADONNA, CHILD, AND INFANT ST. JOHN

THE Virgin is seated on a stone bench with the Child on her knees, and before Him kneels the infant St. John with crossed arms. Red curtain, to the left, behind the Virgin, and landscape, to the right, with a lake and low hills.

Panel, 19 by 25½ inches.

A similar picture in the Venice Academy is traditionally ascribed to Marco Belli, and exhibits the same flat spaces in the draperies and feeling for colour, rather than drawing, that is characteristic of the later unsigned works of Vincenzo Catena. Another Madonna is at Christ Church, Oxford, and a Circumcision signed "opus Marci Belli discipuli Joannis Bellini" is at Rovigo, Accademia dei Concordi.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

From the Collection of Charles Butler who parted with it to the present owner in 1891.

Bibliography:

T. Borenius, in *The Burlington Magazine*, xvi, 347.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 291, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 6.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXXVIII.

FRANCESCO BISSOLO

c. 1475-1559

79. THE ANNUNCIATION

IN a sunlit room the Virgin kneels, on the right, at a prie-dieu, on which is a book of prayers, and the angel Gabriel enters through a doorway from the left, both being seen in profile. Her bed is in a recess to the right, hung with red curtains, and a lamp hangs from the centre of the ceiling. The Dove enters at an arched window, through which is seen a landscape with buildings, hills, and a slender tree coming into leaf.

Colouring clear and delicate; characteristic of the palette of Bissolo working on his own account, outside the atelier of Giovanni Bellini. It may be compared with Catena's St. Jerome in the National Gallery.

A correction is visible in the right wing of the angel which was at first painted larger and higher, as can be discerned under the paint of the sunlit doorway.

Signed: FRANCISCVS BISSOLO.

Panel, 43 by 39 inches.

From the Manfrini Gallery.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

B. Berenson, *Venetian Painters*, p. 92; *idem*, *The Study and Criticism of Italian Art*, i, 124 *sq.*

T. Borenius, in *Rassegna d'Arte*, xii, 91 (with reproduction).

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 293.

L. Cust, in *Les Arts*, October 1907, pp. 4, 6.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 263.

Morelli, *Die Galerie zu Berlin*, p. 89.

W. von Seidlitz, in *Repertorium*, xviii, 211.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXXVI.

BARTOLOMMEO VENETO

c. 1480-*c.* 1530

80. MADONNA AND CHILD AND TWO ANGELS

THREE-QUARTER-LENGTH figure of the Virgin seated in a room adoring the Child, Who lies on a yellow embroidered cushion on her lap and smiling lifts His arm towards her. He is supported on the left by an angel in lilac dress, and on the right another angel in yellow stands with crossed arms. All three figures have slashed sleeves showing white on the forearm. The Virgin's lips, and those of the two angels, are half-opened. She wears a transparent veil over her hair and her blue cloak is held across her breast by a gold chain, with a jewel in the centre, below the edge of her crimson dress, which is cut square and low, showing her bare neck. Both the angels wear fillets of pearls round their hair with jewels on their foreheads, and brooches on their breasts. Behind the Virgin is a stiff red hanging, and through two windows in the top corners are seen elaborate landscapes;—to the left a bridge and buildings, a wood in the background, and two figures conversing; to the right a river with buildings on the further bank and a horseman with a plume riding a white horse half visible against the window sill.

Panel, 17 by 19 inches.

Ascribed sometimes to Andrea Previtali, alias Cordegliaghi.

Bought from Martin Colnaghi, 1885.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 203.

B. Berenson, *Venetian Painters*, p. 81; *idem*, *The Study and Criticism of Italian Art*, i, 135 *sq.* (with reproduction).

H. F. Cook, in *Rassegna d'arte*, xii, 317.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 299, n. 4.

L. Cust, in *Les Arts*, October 1907, p. 6.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 78.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 260.

W. von Seidlitz, in *Repertorium*, xviii, 212.

A. Venturi, in *L'Arte*, ii, 446 (with reproduction).

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXXI.

MARCO BASAITI

c. 1480-*c.* 1530

81. PORTRAIT OF A SCULPTOR OR COLLECTOR

HALF-LENGTH of a young man, slightly under life-size, figure to left in ermine robe, facing, looking at the spectator, and seated by a window in a roofless room. His hair is black, thick, and straight to the shoulders, and in his right hand is a scroll. The light falls from the left full on his face. In a niche in the wall behind him is a statuette of ΑΦΡΟΔΙΤΗ-ΚΑΛΛΙΠΥΓΟΣ. Above, a gleam of light is seen through a break in the wall, on which small plants are growing.

Signed on the wall below the niche, M. BASA.

Panel, 28 by 21 inches.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bought from Martin Colnaghi, 1884.

Bibliography:

B. Berenson, *Venetian Painters*, p. 82; *idem*, *The Study and Criticism of Italian Art*, i, 110.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 275, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 4.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 76.

R. E. Fry, in *The Burlington Magazine*, xxi, 96.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 259.

W. von Seidlitz in *Repertorium*, xviii, 210.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate LV.

S. Reinach, *Répertoire de peintures*, i, 28.

Venetian Art, p. 28.

FRANCESCO RIZZO DEI VECCHI

c. 1485-1545

82. THE MARRIAGE OF ST. CATHERINE

HALF-LENGTH figures under life-size. The Virgin, represented older than usual, is seated on the left with the Child on her lap Who places a ring on the finger of St. Catherine kneeling before Him on the right and holding a palm branch. St. Joseph is behind the Virgin. Landscape background with ranges of receding hills, the lines of which are cut by a cypress on the right near which a stag is lying, and another stag is standing in the centre distance.

The composition descends from Mantegna; the colour and landscape from Giorgione.

Fr. Rizzo is identified as the friend and heir of Francesco da Santa Croce by the late Dr. Ludwig's discovery of the latter's will, in which he says: "I leave my colours and brushes and grinding stones to Francesco Rizzo, son of Bernardo de' Vecchi called 'Galizzi.'" By the same hand are:

1. Venice Academy: Madonna, four Saints and two Donors formerly under the name of M. da Udine.
2. Venice Academy: Christ appearing to the Apostles and the Maries, signed "FRANCISCHVS . RIZVS . PINSIT . M . D . XIII."
3. Venice, Querini Stampalia Collection: Adoration of Magi.

Panel, 22 by 30 inches.

From the Dudley Collection, under the name of Basaiti; possibly identical with a picture which passed from Mr. Beckford's collection into that of Mr. Coningham.

Replicas are in the FitzWilliam Museum, Cambridge, at Padua in the Town Gallery, and at Rovigo, Accademia dei Concordi.

Exhibited at the New Gallery, 1894-5, before Dr. Ludwig's attribution to Fr. Rizzo, under the name of V. Catena, on the ground that it displays, both in drawing and colouring, a natural development of that master's early signed work; a development which is easier to explain than the common attribution to Catena of the group of unsigned works by one of the greatest of colourists, of which the "Madonna with the kneeling Knight and Squire" in the National Gallery is the finest example.

Exhibited at Burlington House, R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

B. Berenson, *The Study and Criticism of Italian Art*, i, 135.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, i, 275, n. 2; iii, 442, n. 3.

L. Cust, in *Les Arts*, October 1907, p. 6 (with reproduction).

C. J. Ffoulkes, in *L'Arte*, xiii, 305.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 263.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XXXV.

GIORGIONE

1476-1510

83. HOLY FAMILY

SMALL full-length group of the Virgin and Child and St. Joseph seated outside a building with a dark stable to the left and a sunny archway on the right. Against the building is a long, brick-built bench on which St. Joseph sits facing, and the Virgin, with bended head, is seated in front, three-quarter face to left, upon a rock. She wears a long blue cloak, lined with light green shot with yellow, over her crimson gown, and holds on her lap the Child, Who lies back, looking up at her and raising His right arm. St. Joseph wears a green dress with a gray cloak draped round him; he holds a staff in his right hand, and with his left touches the arm of the Child. Through the archway is seen a landscape with a tower and building on a rocky hill, trees and water in the far distance, under an evening sky. The light falls from the left full on the group and is reflected off the bench, the wall, and pebbles in the foreground.

Panel, 14 by 17 inches.

One of a group of three pictures, the other two being the "Adoration," No. 1160, in the National Gallery and the Viscount Allendale's "Nativity," all closely related to the Castelfranco altar-piece, the "Three Philosophers" at Vienna, and the

landscape and the approaching storm with the Soldier and Gipsy in the Giovanelli Palace, Venice.

Formerly in a French collection under the name of Cima. It was discovered in a Brighton curiosity shop about the year 1887, and bought for £5. On the death of the purchaser it was sold by auction in Brighton and bought for about £20 by the late Henry Willett, who exchanged it with the present owner for the Madonna and Child and Three Angels on a gold ground by Le Maître de Moulins, now in the Brussels Gallery.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Burlington Fine Arts Club, 1905.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 280.
B. Berenson, *Venetian Painters*, p. 103; *idem*, *The Study and Criticism of Italian Art*, i, 133.
T. Borenius, in *Rassegna d'arte*, xii, 92.
H. F. Cook, *Giorgione* (London, 1907), p. 96 (with reproduction).
Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 11, n. 1.
L. Cust, in *Les Arts*, October 1907, p. 12.
C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 77.
G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 261; *idem*, in *Repertorium*, xxxi, 508 *sq.*
C. J. Holmes, in *The Burlington Magazine*, xvi, 72.
L. Justi, *Giorgione* (Berlin, 1908), i, 120; ii, Plate 16.
Sir C. Phillips, in *The Daily Telegraph*, Jan. 24, 1912.
W. von Seidlitz, in *Repertorium*, xviii, 212.
L. Venturi, *Giorgione e il Giorgionismo*, p. 230.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XLIII.
S. Reinach, *Répertoire de peintures*, i, 179.
Venetian Art, *u. s.*, p. 32.

SCHOOL OF GIORGIONE

c. 1505-1510

84. THE LOVERS AND THE PILGRIM

COMPOSITION of three small full-length figures in a landscape. In a garden upon a carved stone seat a man richly clad is sitting with a woman in peasant dress. A pilgrim stands by, on the right, holding out a skull.

The woman, about twenty-five years of age, three-quarter face to right, rests her left elbow on her knee and her head on her hand, listening to the pilgrim's warning. She is bareheaded and wears a crimson skirt, blue bodice over white chemisette, blue gaiters showing her bare toes, and full white sleeves gathered on the shoulders to disclose her arms. Her companion is about forty, bald, clean shaven, and with long black hair confined in a net. He wears tight red hose, a black tunic with full sleeves lined red, white shirt, and a blue cloak shot with rose; he is bareheaded and turns three-quarter face to the right, his left hand on his thigh and his right on the woman's shoulder; his large red woollen hat hangs at his side on the stump of a tree. The pilgrim wears a warm brown tunic gathered in by a girdle from which hangs a wallet; he has an olive-brown cloak and black hood with a shell on the right shoulder, and the cross keys and Papal *ombrellino* on the left. Upon his cloak is a red cross potent between four crosslets—the arms of Jerusalem (whose gold crosses changed to red everywhere except in the arms of the three families who claimed the Kingdom,—the Kings of Naples and the Dukes of Savoy and Lorraine) and on the upturned brim of his large brown felt hat the red cross potent is repeated. His three badges,—the crosses, the

shell of St. James the Major, and the Cross Keys—are proof that he has visited the three great places of pilgrimage in Christendom at that date (1500-1510), namely, Jerusalem, Compostella, and the Tomb of the Apostles.

The pilgrim's staff has fallen from his hand and lies across a white marble sarcophagus in the foreground on the right, bearing the inscription: STVLTVM EST IN ILLO STATV VIVERE IN QVO NON AVDET MORI. Above the sarcophagus is a white marble torso, a pedestal with the leg of a statue, and the plain square pillars of a corner of a ruined temple with the fragment of an arch.

In front, on the left, is a white greyhound with red collar, a bow with crimson quiver, and two francolins, emblems of lovers. In the centre, resting against broken slabs of marble, is a shield with scroll edges and a charge upon it—a swarthy head with thick lips and curly hair. In the near distance to the right a shepherd is seated, with four sheep, playing the pipes; a dog worries a hare and another hare runs away.

A grove of eleven ilex trees in full foliage to the left throws a shadow across the scene behind the trio. Two tall aspens, one dead and the other in leaf, grow further back. The middle distance is filled by a hill surmounted by a white castle, and a church and buildings with high-pitched roofs below. The horizon shows deep blue hills with Dolomitic peaks against a white cloud flushed with pale purple, and blue sky above.

Panel, 19¼ by 31 inches.

From the collection of Sir William Neville Abdy, Bt., 1911.

The distribution of light and reflections, the type of tree and foliage, the classical ruins, the landscape culminating in the warm flush above cold mountain tops, the lovers' dalliance and the note of tragedy are reminiscent of the master of the Giovanelli landscape at Venice with the soldier, the gipsy, and

the approaching storm with flash of forked lightning. They suggest that it was painted under the direct inspiration of Giorgione, and probably in his studio.

In the Royal Academy Catalogue of the Winter Exhibition at Burlington House, 1881, this picture was entitled "Giorgione. Malatesta da Rimini and his Mistress receiving the Pope's Legate." Pandolfo Malatesta, tenth and last Lord of Rimini, married Violante Bentivoglio of Bologna.

The man depicted, too old for the ideal lover, is probably a portrait, and the skull and head on the shield might refer to the Malatesta, whose arms were three heads proper. A white greyhound is also associated with Sigismondo Malatesta in Piero della Francesca's fresco in the Temple at Rimini. The union of Mala-testa with Ben-ti-voglio might well at that period have suggested an elaborate allegory of Love and Death. A portrait of a lady with the same type of features, but younger, was in the Malmesbury and Graham collections attributed to Titian, and is now in the possession of Sir Alexander Henderson, Bt. On the other hand the woman is dressed as a contadina rather than as Violante, and the subject may be merely "The primrose path of dalliance"—"May and Death,"—with portraits of some seigneur (perhaps of the Pucci or Saracini families, whose arms were one Moor's head), together with his inamorata, and a pilgrim warning them, as in Dante (*Par.* xvi, 79-80):

> Le vostre cose tutte hanno lor morte
> Sì come voi.

As to the author of this *poesia*, or allegory, Dr. Giuseppe Fiocco suggests that it is by the same hand as the fresco of the Sposalizio in the Scuola del Carmine at Padua signed O. I. P., which he interprets as Opus Iulii Patavini, *i.e.*, Giulio Campagnola, born 1482, died 1516, and well known by his engravings.

He says that the type of the lover in the picture is identical with that of the man in the foreground of the fresco immediately to the left of the man turning his back to the spectator. However this may be, Dr. Fiocco is right in identifying the group of buildings in the background of the picture with those in Giulio Campagnola's engraving, "The Old Shepherd," except that the passage is reversed. And this (as Dr. Borenius points out) makes it likely that the picture is earlier than the engraving, since an engraver, copying a design, automatically reverses it, whereas a painter does not take the trouble. Dr. Borenius also suggests that the treatment of the foliage in the picture resembles that in Giulio Campagnola's engraving of a "Stag at Rest."

Before accepting the fresco, and this picture, as a starting-point in the identification of Giulio Campagnola, painter as well as engraver, they must be compared and grouped with other pictures heretofore attributed to Giorgione or his school.

Exhibited at Burlington House, R.A. Winter Exhibition, 1881.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

Bibliography:

Sir C. Phillips, in *The Daily Telegraph*, Jan. 24, 1912.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XLV.

THE "PSEUDO BOCCACCINO"

(GIOVANNI AGOSTINO DA LODI)

c. 1515

85. PAN AND A NYMPH

VIEW of a ravine of sandstone rocks with a castle seen on a height in the centre distance. In the foreground to left a nymph is seated, nude, and by her side Pan playing a lute. Figures about 5 inches high. In the background a man in red trunk hose, and with flowing hair and cloak, rushes with outstretched arms towards another nymph.

86. SYRINX

VIEW of a ravine of sandstone rocks with a castle on the top. In the foreground are a pool and reeds. On the left a nymph, Syrinx, pursued, not by Pan but by the river god Ladon (or else perhaps by a mortal lover), wearing a sword and clad in blue hose and yellow shirt—is being changed into reeds. In the background stands Artemis, Goddess of Chastity, with spear grounded, and two nymphs.

Panels, 17 by 14 inches.

The figures of Pan and the nymph are apparently imitated

from an antique composition similar to the Ludovisi group now in the Museo delle Terme, Rome.

Exhibited at Burlington House, R.A. Winter Exhibition, 1894, under the name of School of Giovanni Bellini.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912.

The sandstone rocks correspond with the backgrounds of pictures by the "Pseudo Boccaccino" at Milan and Berlin and in private possession.

Bought at Foster's at Sign. Rafael Pinti's sale.

Bibliography:

T. Borenius, in *Rassegna d'arte*, xii, 91 (with reproductions).

L. Cust, in *Les Arts*, October 1907, p. 6.

Reproduced in:

Illustrated Catalogue of the Early Venetian Exhibition, Burlington Fine Arts Club, Plate XLI.

SCHOOL OF GIORGIONE

1510-1520

87. THE RESURRECTION

THE figure of the risen Christ, facing, about 18 inches high, floats momentarily in mid air, illumined against a deep blue sky with fleecy white clouds. Masses of cherubim, touched with crimson in golden light, behind His head point the path to Heaven. He looks to the right, and His long hair and purple-brown cloak, knotted by two corners round His loins, stream away in a rushing mighty wind that blows from the south. His right hand is raised to bless, and in His left He holds a long staff resting in the hollow of the arm, with a white pennon streaming, and red cross upon it.

In the foreground, in shadow, is the tomb of white stone, burst open. One of the guards, who has been seated on the tomb, is falling backwards, open mouthed, into it, his bronzed face foreshortened under a large red felt cap with ostrich plumes. He wears armour on the body and arms, a striped cloak, tight bluish green hose, a red and yellow riband round his right knee, and soft black shoes cut low and spreading wide at the toes. Another guard, bareheaded, with long thick hair, in breast-plate and hauberk, is striding forward on the left, terror-stricken and open-mouthed, with shield outstretched against an unknown foe on his left hand, and a short sword in his right. He has long, full, crimson sleeves, tight white hose striped with yellow, and low black shoes. In the middle distance another guard, touched sharply with light, a spear in his left hand, and his right outstretched, is striding to the left.

Landscape on the right of green salt marshes with a church tower and buildings on the eastern horizon against the pale yellow light of dawn. On the left, behind the tomb, the ground rises to a low hill in shadow with broken birches on the top, probably one of the Euganean hills looking east towards Mestre. Through the shadow of the foreground, light flashes on the armour and gay colours in the costume of the guards.

Canvas, 45½ by 36½ inches.

From the collection of Reginald Cholmondeley, of Condover, Shropshire, who "bought it from Nichols for £800, in 1865," as a Giorgione.

Suggestions have been made that this picture is by the painter of the "Woman taken in Adultery," at Glasgow, or else perhaps of the "St. Peter Martyr" in the National Gallery, once attributed to Giorgione, but now to Cariani. The sky resembles Cariani, but the composition and colouring are strongly Giorgionesque—the painting solid and brilliant, and the drawing of the figure of Christ more careful than usual in the Protean Cariani.

The outline of the shoulders of Christ and that of His left arm from the shoulder to the fingers exhibit corrections; also the right foot and ankle of the guard upon the tomb, which was a difficult piece of foreshortening. Also the position of the iron ring on the top of the tomb has been changed in the course of execution, and the first essay painted over.

Exhibited at Wrexham, 1876.

Exhibited at Burlington House, 1879.

Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 459, n. 3.

SCHOOL OF GIORGIONE

1510-1520

88. PORTRAIT OF A GENTLEMAN

THREE-QUARTER-LENGTH figure, nearly life-size, standing by a white marble pilaster, full face, with reddish flesh tones, slightly turned to right, holding his gloves, and wearing a dagger. Full black dress, white shirt and ruffles.

Slight corrections to the forefinger of the right hand and the outline of the dress from the shoulder to the right elbow.

Canvas, 37½ by 32 inches.

From the collection of Sir Seymour Fitzgerald. Bought at an auction in London, 1885, under the name of Giorgione.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, 1910.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 283.

B. Berenson, *North Italian Painters*, p. 186 (as Giulio Campi).

H. F. Cook, *Giorgione*, p. 74

SCHOOL OF GIORGIONE

c. 1525

89. SONG, WITH TRIO OBLIGATO

A GROUP of four figures making music in a glade; trees on either hand and landscape background with blue Dolomitic hills in the distance.

In the centre a lady with upturned face is seated, facing, in dark green dress laced over white chemisette, and ruff; she holds a book on her knees and raises her right hand to beat time as she sings to the accompaniment of three instruments obligato. On her left a man in slashed yellow hose, brown jerkin, cap and feather, kneels in profile and plays the viola. On her right, nearly facing her, a man in orange dress is seated playing the violoncello. Behind stands a man in pink hose and slashed tunic playing the flute.

Panel, 22½ by 29 inches.

From the collection of Sir Seymour Fitzgerald. Bought at auction in London, 1885, under the title of "Swiss figures in a Landscape."

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 12.

ASCRIBED TO

TITIAN

1500-1510

90. THE VIRGIN AND CHILD

CROWE and Cavalcaselle (*Life of Titian*, vol. i, pp. 105-111) after describing five early works of Titian at Vienna, Paris, Florence, and Madrid, refer to this picture as follows: "But one example equal to these is to be found in England: it is a charming picture at Burleigh House, representing the Virgin in profile seated on a stone bench in front of a landscape, and looking with great fondness at the infant Christ, who smiles as he lies at full length on her lap."

The head of the Madonna, fair with auburn hair, is relieved against a dark green curtain. Her cloak, of thick texture giving flat spaces of colour, is pale cobalt like the landscape, which might be taken for the sea at midday. Her robe is pale rose colour, as in the late Bellinis, and the slash of white, where the sleeve joins the bodice, as well as the whites of her veil, are low and unobtrusive. The rosy shadows of the flesh tones, especially of the Babe's cheeks, hands, and knees, are distinctive of the artist. If not an early work of Titian, it must be by some contemporary under the strong influence of Giorgione.

The outline of the temples of the Child has been altered in the course of the execution to make them rounder; also the parting of the Virgin's hair has been changed, the hair made thicker and painted over the green curtain.

Panel, 18 by 22 inches.

From Burleigh House.

Acquired in Italy between 1690 and 1700 by "the travelling Earl of Exeter."

Exhibited at the New Gallery, 1894-5.

Exhibited at the Burlington Fine Arts Club, 1905.

Exhibited at the R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

B. Berenson, *Venetian Painters*, p. 98.
T. Borenius, in *The Burlington Magazine*, xvi, 347.
H. F. Cook, *Giorgione*, p. 101 (with reproduction).
Crowe and Cavalcaselle, *loc. cit.*
L. Cust, in *Les Arts*, October 1907, pp. 12, 14 (with reproduction).
C. J. Ffoulkes, in *L'Arte*, xiii, 305.
G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 432.
C. Ricketts, *Titian* (London, 1910), p. 29 and Plate III.

Reproduced in:

Reinach, *Répertoire de peintures*, i, 115.

TITIAN

1477-1576

91. THE DAUGHTER OF HERODIAS

HALF-LENGTH, life-size figure of Salome, three-quarter face turned to her right, with eyes looking past the spectator to her left; in crimson drapery with angular folds looped up on her right shoulder; full, white chemise and sleeves. Her right forearm is bare and supports the charger with the head of John the Baptist. Behind her to left is a maid in green dress with eyes upturned to her. To right, an arched window, with an amorino on the keystone, and a landscape.

Fine canvas, or linen, 33 by 28 inches.

The eyes of the maid which originally looked out of the picture at the spectator have been changed, by an afterthought of the artist, to look up to Salome; again, the maid's collar, which was originally higher on the neck, has been lowered, and the first intention, and correction, are now both alike visible. Lastly the white chemise of Salome originally showed upon her right shoulder, but has been painted out and covered by the uppermost folds of crimson drapery—a "pentimento" of the artist.

From the collections of Sir Richard Sullivan (Christie's, 1808); Munro of Novar, and George Cavendish Bentinck.

Another example, also on fine canvas, is in the Doria

Palace, Rome. Yet another example of the same subject, but differing both in detail and size (28½ by 25 inches), and probably by S. del Piombo, perished in the fire at Bath House about 1880, along with "La Richiesta" of Giorgione.

Exhibited at the New Gallery, 1894-5.

Exhibited at the R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, 1914.

Later versions of the same composition are in the collections of Lord Northbrook in London, and of the late Duchesse de Berry at Venice.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 283.

B. Berenson, *The Study and Criticism of Italian Art*, i, 91.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 178, n. 2.

L. Cust, in *Les Arts*, October 1907, p. 14 (with reproduction).

O. Fischel, *Tizian* (*Klassiker der Kunst*, iii), p. 32.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 429.

PALMA VECCHIO

1480-1528

92. PORTRAIT OF A MAN

BUST, seated to left, nearly full face, aged about thirty, the head turned towards the left shoulder and looking up. The eyes are gray and open, forehead broad and high, cheeks somewhat thin, nose long, delicate, and slightly aquiline, with sharply cut nostrils, the mouth small. His long hair of dark reddish-brown tint is parted in the centre and gathered behind the ear to left, but is loose on the right side; the neck is full, with the Adam's apple strongly marked.

His black dress is open at the neck and turned back, the small lappets faced with gray fur; the vest beneath is also black, unfastened at the neck and showing the edge of the shirt.

Light warm gray background.

This picture is not unlike the portrait of the artist engraved in Ridolfi's "Meraviglie dell' Arte," and also recalls the portrait in the National Gallery once labelled Ariosto, and formerly ascribed to Titian.

Fine canvas, 29½ by 19 inches.

From the Earl of Shrewsbury's (Alton Towers) Collection and Lord Granville's, where it was under the name of Giorgione. When purchased, the canvas had been extended all round and a

hand added; the picture has now been reduced to the dimensions of the old canvas.

Exhibited at the Burlington Fine Arts Club, 1905.
Exhibited at the R.A. Winter Exhibition, 1910.
Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282.
H. F. Cook, in *L'Arte*, ix, 144 (with reproduction).
Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 387, n. 2.
L. Cust, in *Les Arts*, October 1907, p. 16 (with reproduction).

Reproduced in:

Arundel Club Portfolio, 1905, No. 11.

PALMA VECCHIO

1480-1528

93. ALTAR-PIECE

HOLY Family, SS. Catherine, John the Baptist, and the Founder. Full-length figures slightly under life-size; the Virgin, with white drapery over her head and her dress, crimson with pale lights, is seated to left in front of a green curtain, St. Joseph, in gray with orange cloak, behind her, and St. Catherine, in violet, with deep crimson skirt, on her left in the centre. Christ standing on the Virgin's knee turns towards the Founder, who, in a black robe lined with fur, kneels presented by St. John the Baptist, who is clad in a skin shirt with pale green cloak round his loins. Landscape background with a shepherd tending his flock, a fortified hill town, and a line of distant hills. The golden flesh tones of the Child are characteristic, and the grayer tones of St. John.

Panel, 41 by 66 inches.

From the Solly Collection, where it is said to have passed under the name of Guercino. Subsequently in the possession of John Holmes of Brook Hall, Norfolk.

Executed in oil, with copious medium and numerous *pentimenti*, probably towards the end of Palma's life. The figures

of St. Catherine and St. John exhibit corrections as if they had been composed upon the panel instead of painted from previous studies. The head of St. Catherine was at first begun higher up, and the head of St. John, originally erect, has been bent forward and painted over the blue hill which now shows through the flesh-tones; also the hand of St. John is painted over the Founder's black dress which now shows through it.

Exhibited at the New Gallery, 1894-5.

Exhibited at the R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282.

B. Berenson, *Venetian Painters*, p. 119; *idem*, *The Study and Criticism of Italian Art*, i, 140, n. 1.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 367, n. 2.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 254; and in *L'Arte*, xiii, 305.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 435.

W. von Seidlitz, in *Repertorium*, xviii, 214.

Reproduced in:

Venetian Art, *u. s.*, p. 50.

GIOVANNI BUSI (CARIANI)

1480-*c.* 1547

94. PORTRAIT OF A GENTLEMAN

HALF-FIGURE nearly life-size standing to left, aged 35-40; warm, reddish flesh tones. His right hand is gloved, and touches his sword; his left on the hip. Black dress, black cloak and fur cap; gray background.

In the course of execution, the position of the cap has been slightly changed—heightened off the forehead, and added to at the top; also the line of the cloak over the left arm corrected so as to be looser and more fluent.

Canvas, 29 by 30 inches.

Exhibited at the New Gallery, 1894-5.

Exhibited at the R.A. Winter Exhibition, 1896.

Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

B. Berenson, *Venetian Painters*, p. 100; *idem*, *The Study and Criticism of Italian Art*, i, 140, n. 1.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 459, n. 3.

L. Cust, in *Les Arts*, October 1907, p. 16 (with reproduction).

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 438.

W. von Seidlitz, in *Repertorium*, xviii, 214.

LORENZO LOTTO

(?) 1480-1556-7

95. THE FALSE WITNESS AGAINST SUSANNA

WITHIN high, russet-coloured, brick walls, and under the mid-day sun, Susanna kneels on her clothes, to the left of the composition. Her face is turned full to the spectator looking up, the right hand held out as if to conceal and protect her, while with the left hand she presses to her bosom a piece of blue drapery which falls behind her and covers the right knee; her hose and slippers are on one of the steps leading to the bath and her green velvet clogs lie beside her.

The walled bathing place in the foreground is raised above the level of the garden beyond, and approached by steps. In the doorway are two young gallants in early sixteenth-century costume, one of whom pushes open the door with his left hand, his right resting on his knee as he steps up into the enclosure; he wears a rose-coloured doublet with short full sleeves edged and ornamented with black and white braid, tight-fitting under sleeves of pale blue, white trunks, yellow hose, black shoes and black cap with a pink feather. His companion, bareheaded, kneels on the steps behind, and, supporting himself with his left hand, peers round the corner of the door; he wears a black

slashed doublet, showing white linen beneath and dark blue hose.

One of the Elders, standing in the foreground on the first step of the bath, appeals to Susanna with vehement gesture; he wears a long gown of pale pinky red, wide sleeves and scarlet cap; a green velvet bag with tassels is attached to the girdle in which his gown is gathered from the feet. His companion, turning to the gallant in the doorway, points to Susanna with the forefinger of his left hand and holds up a scroll in his right, inscribed:

"VIDIMUS EAM CUM JUVENE COMMISCERI
NI NUBIS ASSENTIAS TESTIMŌIO N̄TO PIBIS."

Suggested by Daniel xiii, 37-38.

This Elder, the younger of the two, wears a purple gown with long open sleeves, green velvet doublet and black cap; a black bag hangs at his belt and his gown is caught up above the right knee exposing his bare leg. Both have black shoes tied above the instep.

Behind Susanna is a scroll inscribed: "SATIUS DUCO MORI QUAM PECCARE HEU ME!" Suggested by Daniel xiii, 23.

Beyond the wall and through the open doorway is seen a large walled garden, ending in a wooden gate; open grassy spaces are inclosed with trellis of roses, and divided by broad paths. The further end of the garden is shaded by trees and bushes among which are the two Elders in hiding, watching Susanna as she walks down the path to the left. Her pale red dress, yellow petticoat and light blue cloak correspond with the draperies on which she subsequently kneels in the bath-enclosure —the scene depicted in the foreground.

A town is seen on a hill to left, and a domed cathedral rising above a gray stone wall, which is defended by loophole

towers, and surrounded by a moat with swans. Grassy slopes, with a winding footpath on which two figures are walking, lead to the valley below. Low wooded hills are seen blue in the distance; the horizon beyond is bathed in warm light and above is a faint blue sky with heavy rolling clouds.

Signed to left on the wall, "Laurentius Lotus pictor 1517."

Canvas, 26½ by 19¾ inches.

Exhibited at the Burlington Fine Arts Club, 1905.

Exhibited at the R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, 1914.

Bought in Paris, 1903.

Bibliography:

A. von Beckerath, in *Repertorium*, xxxiii, 282.

H. F. Cook, in *L'Arte*, ix, 144 (with reproduction).

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 406, n. 1.

L. Cust, in *Les Arts*, October 1907, pp. 18, 20 (with reproduction).

C. J. Ffoulkes, in *L'Arte*, xiii, 304 *sq.*

Reproduced in:

Arundel Club Portfolio, 1905, No. 8.

LORENZO LOTTO

(?) 1480-1556-7

96. MADONNA AND CHILD WITH TWO PORTRAITS

THE Virgin is seated on the right, bending over the Child, in profile, and holding Him astride her right knee. He leans back against her, nestling His head against her neck, and blessing the Founder of the altar-piece and his wife, whose portraits are depicted half-length on the left, their heads in profile, relieved against a stone wall. The figures of the Virgin and Child stand out against a dark curtain background with masonry and foliage behind it; a tree is on the left in the middle distance with a figure reclining underneath and a glimpse of landscape in the left centre. The Virgin, three-quarter face to left, is clad in a red robe and blue cloak, fastened with a brooch on the left shoulder and hanging in rounded folds; a gauze veil hangs from the back of her head, and transparent drapery encircles the Child's loins. The hands of both the Virgin and the Founder's wife are carefully drawn and modelled appropriately to the type of each, the one slender with taper fingers, the other plump and short. The oval type of the Virgin's face resembles that in the "Marriage of St. Catherine" in the Lochis Carrara Gallery at Bergamo, painted 1523, but the present picture is later.

Canvas, 35 by 45 inches.

From the Palazzo Rospigliosi, Rome.

Exhibited at the Burlington Fine Arts Club, 1905 and 1914.

Bibliography:

H. F. Cook, in *L'Arte*, ix, 144.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 430, n. 5.

L. Cust, in *Les Arts*, October 1907, p. 18.

SEBASTIANO DEL PIOMBO

1485-1547

97. PORTRAIT OF A SENATOR

THREE-QUARTER-LENGTH, life-size, aged about 40, facing, his left hand pointing, with upturned palm, as if in the act of speaking. His right hand, with forefinger extended, rests on his cap placed on a table. Black dress with broad ermine collar, showing rose-pink tunic in front. Gray background. In original Venetian frame, with glass seen behind the carving.

Canvas, 52 by 38 inches.

From the collections of Walsh Porter, Earl of Liverpool, and Lord Monson.

Exhibited at the New Gallery, 1894-5.

Exhibited at the Burlington Fine Arts Club, 1902-3.

Also described as "Portrait of an Orator," from the painter's dramatic conception of his subject.

Bibliography:

P. D'Achiardi, *Sebastiano del Piombo* (Rome, 1908), pp. 224, 226 (with reproduction).

B. Berenson, *Venetian Painters*, p. 120.

G. Bernardini, *Sebastiano del Piombo* (Bergamo, 1908), p. 51.

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 250, n. 3.

L. Cust, in *Les Arts*, October 1907, p. 16 (with reproduction).

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 435.

W. von Seidlitz, in *Repertorium*, xviii, 215.

Waagen, *Treasures*, iv, 343 *sq.*

GIROLAMO ROMANINO

1485-1566

98. HOLY FAMILY WITH TWO PORTRAITS

SMALL three-quarter-length figure of the Virgin seated to right in crimson velvet dress, and holding the Child in her arms. On the left St. Joseph leans over her. The Child is represented in the act of blessing a man and woman kneeling on the right, doubtless the founder and his wife, who commissioned the picture for their private oratory. Landscape background with a hill town on the right, perhaps the upper town of Bergamo, or else Brescia.

Ascribed by some authorities to Cariani.

Panel, 17½ by 22 inches.

From the Leyland Collection, under the name of Giorgione.

Exhibited at Burlington House, R.A. Winter Exhibition, 1893.

Exhibited at the New Gallery, 1894-5.

Bibliography:

B. Berenson, *Venetian Painters*, p. 100; *idem*, *The Study and Criticism of Italian Art*, i, 140, n. 1 (as Cariani).

Crowe and Cavalcaselle, *Painting in North Italy*, ed. T. Borenius, iii, 285, n. 1.

L. Cust, in *Les Arts*, October 1907, p. 22.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, p. 254.

G. Gronau, in *Gazette des Beaux-Arts*, ser. iii, vol. xiii, p. 438, n. 1.

W. von Seidlitz, in *Repertorium*, xviii, 214.

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 347.

ATTRIBUTED TO

CALISTO DA LODI

1490-1560-2

99. "GLI INAMORATI"

A CAVALIER, life-size, three-quarter face to right, in a heavy turban fastened by a medallion brooch and with a white plume, has his arm round the neck of a lady who is seen full face leaning back with upturned chin. Her dress is green, cut low to the neck and shoulders, and she wears a jewel on a slender gold chain round her neck. He is clad in purple jerkin with gray sleeves, his gloved left hand resting on her left shoulder. A landscape is seen through a window to the right, a long castellated bridge, a lake and hills surmounted by rose-coloured light under blue sky.

Transferred from panel to canvas, 21 by 29 inches.

From the Casa Morì, Faenza. Brought to England in 1837-8. Another example is in the Dresden Gallery, long ascribed to Giorgione, and now assigned to a Brescian master, perhaps Romanino. Yet another example was in the Scarpa Collection at La Motta apparently signed by Domenico Mancini, and one more appeared, under the name of Dosso, in the Della Rena sale at Rome in April 1905.

Exhibited at the New Gallery, 1894-5.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 22.
W. von Seidlitz, in *Repertorium*, xviii, 215.

BONIFAZIO DE' PITATI

1487-1553

100. THE CHARIOT OF DAY

AURORA, seated in a two-wheeled car, passes through the clear air upon a cloud, preceded by two crowing cocks, and gazes steady as the dawn, unconscious of aged Tithonus by her side. Above her head are two winged amorini, one carrying arrows and a quiver, the other drawing a bow; a third amorino leads the way blowing a trumpet. On the front step of the car is a girl, wiping sleep from her eyes. A flight of birds attends Aurora's course, two fluttering aloft and two in front, while a fifth, hardly awake, still roosts on the back of the car. Below, near the wheel, a labourer with sickle and hoe goes forth to his day's work, and the heads of the sun's horses come up behind in a flood of golden light, which scintillates here and there against the colder and more temperate tones of blue.

Panel, octagon, 83 inches.

Burlington House, R.A. Winter Exhibition, 1894.

101. THE CHARIOT OF NIGHT

BY the side of Neptune with his trident, Diana, in a two-wheeled car, moves upon a cloud through the darkening air at nightfall, preceded by two owls. Her eyes are downcast

and the crescent moon, seen through a round gap in the clouds, rests on her head. A Satyr, almost nude, kneels in front and blows darkness out of a horn. On the step a child is sleeping, and two nude amorini are asleep in the folds of the cloud below. The figure of a girl with sober mien sails alongside the wheel on dusky wings. The stars are shining and cold moonlight descends, lowering the warm tones of day that linger on the faces of the figures.

Panel, octagon, 83 inches.

Burlington House, R.A. Winter Exhibition, 1894.

102. CERES

THE goddess, on the right, sits enthroned in Heaven upon a cloud, her head crowned with ears of corn and vine leaves, and relieved against a glimpse of sunrise seen through a rift in the clouds. She holds a horn of plenty on her left arm and turns to her right, almost in profile, with mouth half open and upturned face, dispensing the fruits of the earth. An amorino in the centre and a winged girl messenger on the left bear sheaves of corn, and another sheaf lies upon the cloud. Another winged girl sheds grain from above out of a bowl. At Ceres' feet a second amorino pours oil out of an amphora, while a third, behind her back, reaches upwards to take grapes from her horn of plenty. Warm draperies and flesh tones predominate over the cool dark blue background.

Canvas, circular, 58 inches.

Exhibited at the Burlington Fine Arts Club, 1899.

Burlington House, R.A. Winter Exhibition, 1910.

Exhibited at the Burlington Fine Arts Club, 1914.

103. BACCHUS AND ARIADNE

BACCHUS, a beardless youth, broad featured and fat according to Eastern legend, is seated in the centre upon a cloud, and is crowned with vine leaves by two amorini borne on clouds above him. Ariadne, her figure fore-shortened as seen overhead from the earth, sits apart, below Bacchus on his right hand; she looks down, and an amorino holds a crown of leaves over her head. Bacchus has an empty pitcher under his right arm and takes with his left hand an offering of grapes and vine leaves from a fourth amorino. Below, two baby fauns pull with their mouths at a wineskin.

Canvas, circular, 58 inches.

All four pictures are broadly painted with numerous *pentimenti*, and probably without elaborate preliminary drawings or studies.

These painted poems formed the principal parts of a ceiling in the Palazzo Giustiniani Calerghi at Padua, the irregular triangles and spaces that intervened between the octagons and *tondi* being filled with mythological figures—Fame with a trumpet, Music, and the like.

They belong to the borderland where painter, poet, and musician meet, and where, according to Vasari, Giorgione played and sang and painted, but not without the utmost fidelity to Nature and her beauties. There is a saying by the way, of another painter of the lineage of Giorgione, D. G. Rossetti, "If any man has poetry in him, let him paint it."

The composition in the panels of Day and Night accords with the octagon shape, being a play upon two, or a multiple of two; whereas the round canvases of Ceres and Bacchus are a play upon three.

The octagons contain two principal figures with two satellites apiece. An even alternating beat seems to mark the passing of the cars across the firmament and onward into space.

In the "Chariot of Day" the notes of colour answer to each other. Aurora has a blue bodice and yellow skirt; behind, over the back of the car, a purple cloak streams, while Tithonus holds out his dark blue raiment to the opposing wind; the red dress of the girl compensates the green of the labourer; the scanty draperies, rose-colour and green, of the amorini with the bow and arrows, match the green and gold of the little trumpeter. The many-hued liveries of the pair of cocks and fluttering birds are grace notes, warm in tone against the cool blue background. It is a symphony for a small orchestra.

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate.

In the "Chariot of Night" Diana has a dark crimson bodice and gray-blue skirt against Neptune's dark blue cloak and the Satyr's bluish-purple scarf; the sleeping child wears a green tunic, and the girl with the dusky wings a brown purple dress; all deep notes and low-toned against the colder grays of moonlight and clouds in which the owls are almost lost. The wood band and strings predominate, and the brass of the trumpeter that heralded the day has given place to the more mysterious tones of the Satyr's horn. It is the knell of passing day.

> But lo! from opening clouds I saw emerge
> The loveliest moon that ever silvered o'er
> A shell for Neptune's goblet; she did soar
> So passionately bright . . .
> She took an airy range
> And then, towards me, like a very maid,
> Came blushing, waning, willing, and afraid. . . .

On the other hand, the *terza rima* or triple time of the round

canvases differs from the common time and even pulsation of the octagons, as the rotary motion of a star in space appears to differ from the sun rising to run his course across the heaven. The combination in Bonifazio's ceiling of the two fundamental rhythms—ultimate requirements of the human ear—namely the rhythm of two with the rhythm of three, recalls the effect in the Scherzo of the Choral Symphony where the dance time follows and quickens the common time. So too a strict Petrarchian sonnet comes to a half close with eight lines—a *ritmo di quatro battute* —in which the scene and subject are logically set forth. And then follow six lines of the *ritmo di tre*, in which the pent-up emotion subsides like a receding wave.

The triple rhythm of Ceres, with her two winged messengers and three amorini, may be compared with the Bacchus, Ariadne, and Iris in the Doge's palace, except that Tintoretto's canvas is square, whereas Bonifazio's is round and lends itself to the *moto continuo* of the unconscious figures at their ceaseless task. It is the music of the spheres audible in poetry and visible in painting.

> Bright Star, would I were steadfast as thou art—
> Not in lone splendour hung aloft the night
> And watching with eternal lids apart
> Like Nature's patient sleepless eremite . . .
> No—yet still steadfast, still unchangeable. . . .

The scheme of colour follows the rhythm. The rosy dress of Ceres, the orange of the first girl and the green of the second compensate each other. The three golden sheaves suggest the centrifugal motion of the group and the diffusion of the goddess's beneficence. The flutter of the green and yellow drapery of two of the amorini and the orange tunic of the third against the darker green leaves in the horn of plenty are answering notes in the total effect.

The rhythm of Bacchus and Ariadne differs from that of

Ceres in that they are stationary in their place in heaven, with a circle of twice three boy ministers. They have no task to fulfil like that of the beneficent goddess. It is the apotheosis of Ariadne in the constellation where Jupiter placed her, but Bacchus is no longer a lover. His crimson robe, Ariadne's green, and the warm flesh tones of the group are relieved against the deep blue background of the night.

Titian's immortal *poesia* of Bacchus and Ariadne is happiness itself:

> And as I sat, over the light blue hills
> There came a noise of revellers: the rills
> Into the wide stream came of purple hue—
> 'Twas Bacchus and his crew . . .
> Like to a moving vintage down they came,
> Crown'd with green leaves, and faces all on flame . . .
> All madly dancing down the pleasant valley
> To scare thee, Melancholy.

In Tintoretto's conception, Ariadne is throned in heaven, with Bacchus at her feet. And Iris crowns their bliss.

> For ever wilt thou love, and she be fair.

But the reverence is gone from Bonifazio's Bacchus, and Ariadne knows it. Soon she will be forgotten, and Bacchus return to his place upon earth.

> For wine we follow Bacchus through the earth,
> Great god of breathless cups and chirping mirth!

Bibliography:
B. Berenson, *Venetian Painters*, p. 93.
L. Cust, in *Les Arts*, October 1907, p. 16 with reproduction of Ceres.

ATTRIBUTED TO

GIROLAMO DA SANTA CROCE

c. 1485-1556

104. THE JUDGMENT OF PARIS

IN the foreground on the left Paris is seated by the bole of a stone-pine, in profile to right, and nude, except for a crimson cloak round his lower limbs; his dog sits behind him, and his long shepherd's staff is in his left hand. With his right hand he offers the apple to Aphrodite who stands in profile to left, the centre of the group of three goddesses, and Cupid nestles at her knees. Hera stands facing between Aphrodite and Paris, her peacock behind her with tail spread, and warns Paris with uplifted forefinger. Pallas stands on the right with back turned, her plumed helmet and crimson shield at her feet.

All three goddesses have auburn hair and carry scarves of different colour: Aphrodite's scarf is deep blue, and falls over her right arm and round her waist; Hera's is rose-purple, and she holds one end in front of her while the other falls over her arm. Pallas's scarf is orange, and she holds it up with both hands as if protecting herself against the insult of Paris's choice. Above the group, Iris, in rosy dress, floats in the air and holds out a palm and a crown of bay. Behind flows a deep blue river with foothills and trees beyond, and in the distance a line of cool

blue dolomitic mountains against a horizon of sunlit clouds and blue sky.

Canvas, 29 by 30 inches.

The design is taken from Marcantonio's engraving (Bartsch, 245). The execution is by a contemporary of Bonifazio, working under the inspiration of Giorgione, perhaps Girolamo da Santa Croce.

Traditionally ascribed to Paris Bordone.

From the collection of Lord Northwick (1859) and Mr. Erle Drax (1910).

POLIDORO DA LANCIANO

1514-15—1565

105. THE VIRGIN AND CHILD WITH SAINTS CATHERINE AND MICHAEL

FULL-LENGTH figures, half life-size. On the left the Virgin is seated to right, holding the Child, Who stretches forward to St. Catherine kneeling before Him; her left hand is on a book, and her right supports His right arm. St. Catherine is dressed in bright orange and brown, with puffed sleeves and bright green drapery. On the right stands the archangel Michael in armour with scales and banner; a brown tree, in full autumn foliage, is behind the Virgin.

Canvas, 38 by 35 inches.

From Wimpole. Recorded by Waagen under the name of Palma Vecchio.

The canvas has been cut down. The composition probably included the figure of St. Joseph behind the Virgin on the left.

Exhibited at the New Gallery, 1894-5.

Exhibited at Burlington House, 1910.

Bibliography:

B. Berenson, *Venetian Painters*, p. 122; *idem*, *The Study and Criticism of Italian Art*, i, 137, n. 3.

L. Cust, in *Les Arts*, October 1907, p. 16.

C. J. Ffoulkes, in *Archivio storico dell' arte*, ser. ii, vol. i, pp. 251 *sq.*

Waagen, *Treasures*, iv, 521.

Reproduced in:

S. Reinach, *Répertoire de peintures*, i, 342.

SCHOOL OF BONIFAZIO DE' PITATI

1487-1553

106. DIDONE INAMORATA

IN the centre Dido crowned, and wearing an orange skirt with dark blue overdress, is seated with Æneas, a table spread between them with white cloth, plates and vessels. Cupid, in the likeness of Ascanius, nestles between Dido's knees. Æneas wearing a helmet and plume, dark blue hauberk and yellow scarf, discourses with uplifted hand to the enamoured queen, who folds her arms round the boy, while behind Æneas, from the left, trusty Achates and two other men bring gifts for Dido, the sceptre of Ilioneus, the crown of Priam, and the veil of Argive Helen. On the left are the Trojan ships lying in the bay of Carthage, and the coast beyond. On the right is a trio of musicians, a woman playing the mandorla, and two men with 'cello and flute; a servant is bringing in a platter with a covered dish, and another servant looks in from behind a curtain.

The scene is in a room of Dido's palace, open to the sea and the bay below, and through a window behind the table in the centre are seen a campanile and red roofs. See Virgil, *Æneid*,

Lib. I, 635 *sqq.* The *Legenda Didonis Martyris* is told also by Chaucer how

> Cupid, that is the God of Love,
> at preyere of his moder hye above,
> hadde the lyknes of the childe ytake,
> this noble queene enamourèd to make
> on Æneas.

The flesh tones, and fair-haired type of Dido and of the woman playing, suggest Bernardino Licinio, but the composition and execution belong rather to one of the seven pupils of Bonifazio de' Pitati.

Canvas, upon panel, 6½ by 28 inches.

Exhibited at the Burlington Fine Arts Club, 1914.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 16.

VENETIAN SCHOOL

c. 1540-1550

107. PORTRAIT OF A GIRL MAKING LACE

THREE-QUARTER-LENGTH life-size figure of a girl about eighteen years of age, seated, facing, and holding a lace-maker's pillow with both hands. She wears a light blue dress, yellow kerchief and necklace of red coral. "E G" in top left-hand corner.

Twilled canvas, 31½ by 25 inches.

From the Palazzo Guadagni, Florence.

From the Collection of Sir William Drake.

Exhibited at the New Gallery, 1894-5.

ANDREA SCHIAVONE

(?) 1522-1561

108. TRIUMPHAL PROCESSION WITH PRISONERS

THE procession enters from the left. At its head is a dancing girl bearing on her head an amphora; behind her are two prisoners with hands tied behind their backs, followed by a boy, two men on camels, and an Emir on horseback. Landscape on the right.

Panel, 35½ by 43½ inches.

Bought from Martin Colnaghi, 1884.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 20.

LEANDRO BASSANO

1557-1622

109. PORTRAIT OF A LADY

HALF-LENGTH, life-size, aged about 25, in black and gold brocade dress laced over a white stomacher, white chemisette figured with gold, high collar, pearl necklace, and jewel hanging from chain round the neck, jewels in her hair. Dark background.

Compare Leandro Bassano's portrait of himself in the Uffizi at Florence, and numerous portraits at Vienna.

Canvas, 30 by 25 inches.

From the Collection of Edward Cheney.

Exhibited at Burlington House, 1887.

Exhibited at the New Gallery, 1894-5.

Bibliography:

B. Berenson, *Venetian Painters*, p. 85.

PAOLO VERONESE

1528-1588

110. THE RAPE OF EUROPA

FIGURES half life-size. To the left, Europa, with three of her women richly attired, is about to mount upon the back of the bull who lies on the ground, garlanded, and held by an amorino. Above, another amorino descends with a wreath of flowers. To the right, landscape and trees with a cow lowing, disconsolate, and a goat. The figure of a maid, kneeling and gathering up a piece of drapery, is an addition by another hand.

Canvas, 51½ by 74 inches.

Signed on the left "PAVLVS VERON F."

From Blenheim Palace.

Bibliography:

L. Cust, in *Les Arts*, October 1907, p. 18.

SCHOOL OF VERONA

NICCOLÒ GIOLFINO

c. 1476-1555

111. THE CORONATION OF DARIUS

IN the background to right is a fortified city with its acropolis, and a large gate whence a procession issues. In the foreground Darius, son of Hystaspes, sits on a white horse which is neighing, as the groom, in yellow slashed hose, red tunic and large fur head-dress, places a hand on his nostrils. Another man, bareheaded, on a brown horse, places the crown on Darius's head. Composition of eighteen to twenty figures both horsemen and footmen.

In the background to left is a river, washing the bastions of the city, and the sun setting over hills.

Panel, 10 by 12½ inches.

Bought in 1886 out of the Manfrini Gallery, Venice.

Bibliography:

B. Berenson, *North Italian Painters*, p. 236.

L. Cust, in *Les Arts*, October 1907, pp. 20, 22.

112. THE MURDER OF THE MAGUS SMERDIS (?)

IN the foreground is a group of nine men armed with short spears, swords, and a bow, fighting in the forecourt of a palace. Guards are standing at the three entrances and on the

right two men lie dead. One of the group, wearing a crown, is being seized round the waist by a man with a gilt helmet and red hauberk. Another, in the centre, facing, with a turban, brandishes his sword to smite the king's assailant. Four others enter the fray from the right, and two from the left.

Panel, 10¼ by 12 inches.

Bought in 1886 out of the Manfrini Gallery, Venice.

Bibliography:

B. Berenson, *North Italian Painters*, p. 236.

L. Cust, in *Les Arts*, October 1907, pp. 20, 22.

113. THE STORY OF ORGIAGON'S WIFE

ON the right centre, in front of his tent, stands Orgiagon, bareheaded, in red hauberk with brazen shoulder-pieces of lions' heads, and behind him two of his men, bareheaded, in coloured armour, and a standard bearer with blue plumes; another standard is planted in front of the tent. He points with left forefinger to the head of a man lying at his feet, and with open right hand makes answer to his wife, who has advanced, in rose-coloured dress, from the left. She points with her left forefinger to the head and with her right to herself. Round her are grouped six more men-at-arms, bareheaded, with four pikes, and two horsemen, one of whom holds a lance. More tents are seen in the distance to right; landscape to left.

Panel, 10 by 12 inches.

The story is told in Valerius Maximus, VI, 1, Ext. I (Ed. Teubner, p. 276). Orgiagon was a Gallo-Grecian chieftain whose wife was taken prisoner and violated by a centurion. Her ransom was sent and while the centurion was counting it, she signed to the ransom-bearer to cut off his head: brought it away, threw

it down before her husband's feet and told him her wrongs and her vengeance. Boccaccio retells the story, De claris mulieribus, Caput 71. . . . "Et cum in conspectu pervenisset viri, recitasset que quid captivæ illatum sit, quod detulerat ad pedes ejus dejecit, quasi precium illati dedecoris & ruboris fæminei, quod potuerat peraegre tum tulisset."

From the Collection of Charles Butler; previously in the Manfrini Gallery, Venice.

NICCOLÒ GIOLFINO

c. 1476-1555

114. THE SACRIFICE OF IPHIGENIA

IN the centre is the altar of white stone, decorated with hornless stags' heads, bows, quivers, and arrows of bronze, a fire blazing upon it. On the right is Odysseus in red gown and turban, supplicating with uplifted hands; Agamemnon turns away and veils his face in his yellow cloak, and Menelaus in red hauberk stands bareheaded and powerless. Behind them are four attendants and three horses with red trappings. On the left of the altar stands Iphigenia in purple dress, and a maiden in red behind. She pleads with aged Calchas, clad in white, who holds the knife in his right hand and turns his back, assisted by two attendants, one of whom points to Artemis appearing in the sky, winged and holding a spear, and the other to a stag feeding on the left. Background of sea, cliffs, trees, and the ships of the Greeks becalmed. The painter has followed Pliny's description of Timanthes' famous picture.

Panel, $9\frac{3}{4}$ by $18\frac{1}{2}$ inches.

From the Collection of Charles Butler.

Bibliography:

L. Cust, in *Les Arts*, October 1907, pp. 20, 22.

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